

THE CHILD OF DAWN

& BOOK OF RAPHA: A PROPHETIC & POETICAL MISCELLANY: WHEREIN IS EXPOUNDED THE MYSTERY OF BEING; THE ORIGIN & END OF CREATION; NATURE & SUPERNATURE; ALSO THE WAY OF DELIVERANCE FOR THE SOUL FROM MATTER TO SPIRIT; AS IT GREW & TOOK FORM DURING THE MAKING OF THIS BOOK; FINALLY & ESPECIALLY, A REVELATION OF THE DAWN OF A NEW DISPENSATION, & ELUCIDATION OF WHAT IS MYSTICALLY MEANT BY

THE DIVINE CHILDHOOD

[Here a little picture—J.C. as a boy, with halo, reading a book, and holding a cross.]

The holy Child Iesous on Mount Calvary introduced his Divine Humanity into the very ultimates of nature, thereby making spiritual salvation available for all & each. He will never come again in the flesh. But He is at this very day returning to our earth in an interior mystical way, in order to complete the work he then began. His name in the heaven of heavens is Ra-El-Phaos.

(Made in obedience to the dictate within by Ralph)

THE SOUL & THE SAVIOUR

“Little bird
That beat’st in vain
Thy wings against
The windowpane,

“Be guided by
My loving hands.
The door is near
And open stands!”

“Alas, for dread
I cannot fly.
Oh, touch me not
Or I shall die!”

JESUS CHRIST is the universal Saviour and Shepherd, who alone can guide all the lost sheep & lambs into one fold. (By these are meant the stray emotions and wandering proclivities of the soul so dear to Freud and his followers). Rapha is an aspect of his sovereignty.

Science is the blind leading the blind. Thus, Professor Dunc Scotus says that a certain planet must be uninhabited because the atmosphere would not support lungs; whereas the fact is that the inhabitants have their own organs of respiration suited to the atmosphere which they breathe.

Raphael, the Angel of the Understanding, is the Lungs of the God-Man.

THE CHILD OF DAWN

[Here a drawing of a plant with four branches and one rose flower.]

John is $\iota\omega\nu$, the proceeding spirit. Luke is lux, the soul. Mark is mind, the connecting link. Matthew is Matt or matter.

Ra-El-Phaos is the celestial Iesous, or Eros-Eos, the Rose of Dawn, whose advent is prophesied in this book.

PROEM

THE object of this book is to restore the Golden Age, which existed in prehistoric times. Then art, science & religion were spiritual.¹ Angels consorted visibly with the children of earth. But mankind fell into a false dream of materiality, whereby a curse came upon nature. Nature is, in herself, the ultimate of spirit, & shall in times to come be rescued & redeem'd. (Isaiah XXX, 15). This is the work of the boy-angels of the seventh celestial sphere.

I saw a vision of old-time
A vision of the future too—
Reapers at work in a sunny clime,
Where golden harvests cheer'd the view;

Old men & labourers in their prime,
Who sang with sickle & with scythe,
Brown boys & girls of olden time,
And rustic maids, & matrons blithe.

When summer sun began to wane
On farmyard wall & down the lane,
Young naked bathers in the stream
Splash'd in the cool & play'd a gleam.

Then saw I in Futurity
When all the human family,
Singing with joyful shout & hymn,
In concert with the Cherubim,
Shall raze their cities to the ground,
And orchards, vineyards rise around!

¹ & therefore lovely, since no element of unlove enter'd in at all.

THE LOST GOSPEL OF RAFI

NOT long ago in sleep I heard a choir of children's voices singing very beautifully a long hymn in English, whereof I could remember only two or three lines on awaking. As the music died away I was shown a book. The text was written in Greek; but the characters, instead of being written on parchment or paper, were exquisitely engraved upon plates of burnish'd silver or rather of pale-shining gold. Here evidently was a copy of the lost Gospel; but when I tried to memorize a paragraph in order to bring it over into waking consciousness, the whole vision faded.

Some nights later I saw the famous seer Emanuel Swedenborg. He appear'd as a man in the early prime of life, with sensitive lips & violet eyes of wonderful depth of intensity and earnestness of expression. He was wearing the costume of his day—a coat with braided cuffs & lapels. The following words were written rather than spoken, “That which makes a man is his divine understanding.”^I

[Here a little drawing of a crown of thorns.]

The divine Understanding is Raphael or Hermes.

^I God-Consciousness.

AN ENGLISH PROPHECY

“Good thoughts are the free children^I of God.”

WHEN pope Gregory resolv'd to convert pagan England back to the faith of Christ, it was the sight of three beautiful young English boys, of “milky whiteness of body & long golden locks,” exposed for sale in the Roman slave market, which moved him to his pious resolution & call'd forth the well-known ejaculation “Non Angli sed Angeli!” Moreover the first Christian church in England was dedicated by Augustine to a fourteen-year-old boy, the saint & martyr Pancras.

After King Ethelbert's death (says Acta Sanctorum), when the priest who had charge of his tomb was one night in the chapel, “there suddenly issued from the tomb, in a blaze of light which fill'd the whole apse, the figure of a boy, with a torch in his hand: long golden hair flow'd round his shoulders; his face was as white as snow: his eyes shone like stars.”

In the vision of this celestial stripling^{II} is contain'd a prophecy of the destiny of England—his lips & skin are the red rose & the white rose; his yellow hair, the golden crown; his eyes, the blue sea. The red, the white & blue, are England's army & her navy: the gold is Râf, her air-force. These are the three prongs of the trident of Britannia, who herself stands for Mai, queen of the sea; &, as queen also of the sky, she is Mother of Râf. The three slave-boys (“lactei corporis,” because fed on the *milk of Mai*) are identical with the three boys who were rescued by St Nicholas out of the brine. (This contains a hint of the end of feminism; as does in some sort the historical victory of the red over the white rose). England is the lungs of Europe, & her future emblem shall be, not the woman or blue circumambient atmosphere, but the golden-tressèd boy—the sun himself: not the air, but the breathing Spirit.

^I liberi

^{II} known to the Gaels as “Angus” (the Celtic Eros)

HARBINGER OF DAWN & SIGNS OF THE TIMES

Alas for USR or URSA, the poor witless bear!

WHAT is U.S.S.R. but RUSS, the Red? By removing the initial letter R (which stands for Ra, the heavenly Sun) from its proper place at the *beginning* and putting it instead at the *end*, so that the *first* becomes the *last*, the tender rose-red of dawn is changed into the lurid blood-red of sunset. This foretells the doom of atheism or spiritual ignorance. (Matt. XVI, 2, 3) Now atheism is the great whale Pharoah, king of Egypt, whose name is Usr Mât Ra. Mât or Maut is the “Mother”; and Ra is the “Child.” Russ or Rust is merely a sign of the disintegration or “sunset” of the Iron Age. It must merge through Copper (which is the metal of Maut, the Mother) into the resplendent ruddy Gold of Ra, the solar manchild. This shall be the sign of the dawn of the new Golden Age. And the Three Kings of the East, who shall herald the dawn, are—Melchior, a *white*-hair’d old man; Belthasar, a swarthy *black* man; and Gaspar, a *ruddy* youth. Belthasar is the earth or body: Melchior is the water or soul: Gaspar is the fire or spirit.

THE PURPOSE of CREATION

GOD’s purpose is the creation of a heaven of perfect individuals. A perfect Individual is God’s great work.

DELIVERANCE

OUT of the general, into the particular;
Out of multitude, into solitude;
Out of the universal, into the personal;
Out of the chilly cold, into the cozy warmth;
Out of the world of exile, into the heart of God.

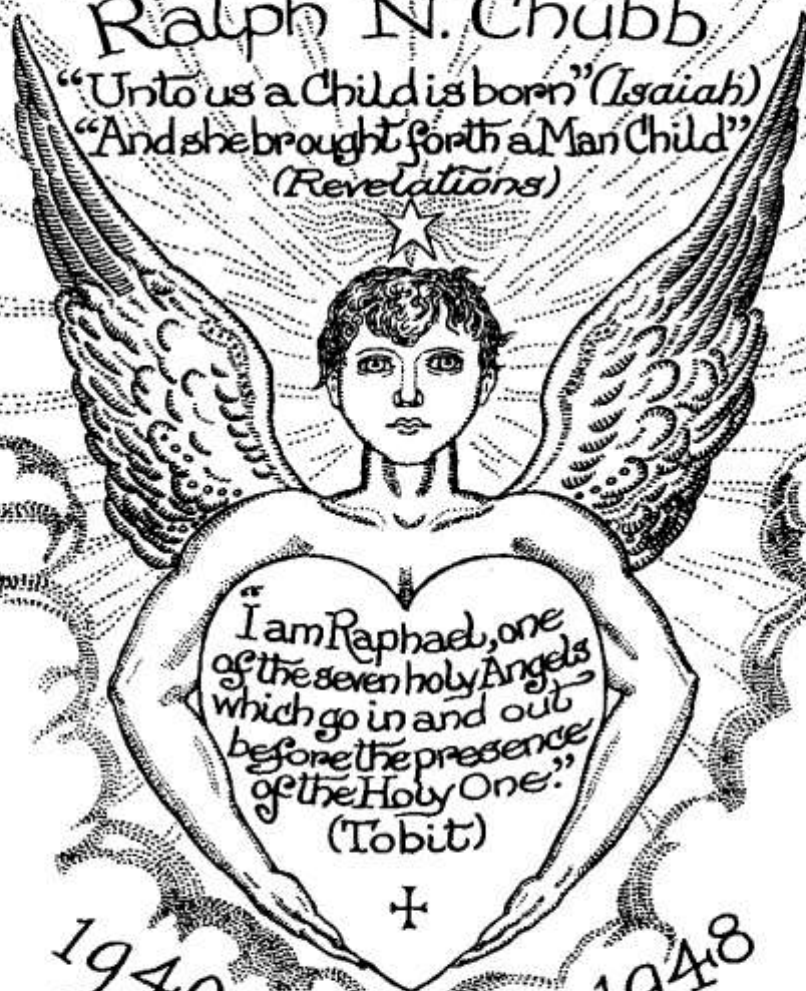


Vision of Ra-El-Phaos,
the Child of Dawn

THE CHILD OF DAWN

or
The Book of the Manchild
by
Ralph N. Chubb

"Unto us a Child is born" (Isaiah)
"And she brought forth a Man Child"
(Revelations)

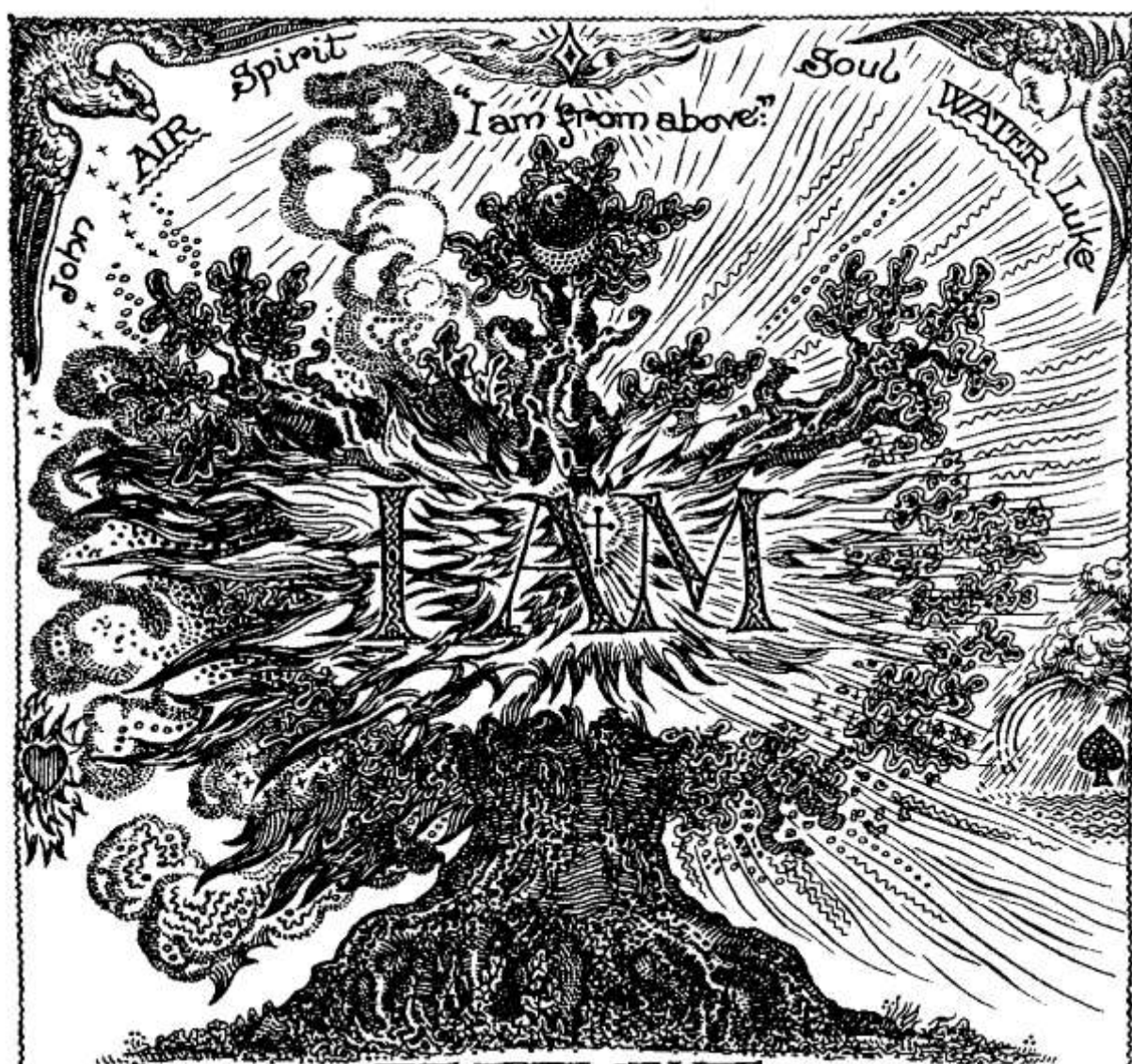


1940

A.D.

1948

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Daniel III, 25

THE TREE OF LIFE



- ◆ { 1 Spirit (God-Self)
- ♠ { 2 Psyche (Divine Soul "Heart")
- ♥ { 3 Astral Soul (Personality, Mind)
- ♣ { 4 Body

The corruptible rotteth, or is burnt to ashes, for manure to fertilize the incorruptible. The root draweth its sustenance from the earth, the leaf from the air, the blossom from the sunshine, & the fruit from the dew.

"Ye are from below."

Mark

Matthew



“The night is far spent, the day is at hand.” “Arise, shine, for thy light is come, and the glory of the LORD is risen upon thee.” (*The Bible*)

“What is Self? It is the Man-Soul made of Understanding between the Breaths, the Inward Light within the Heart. He becometh an Understanding Dream and fareth beyond this World.” (*Upanishads*)

“We cannot enter that Deity out of which came good & evil, light & darkness, spirit & matter, until our being is neither one nor the other, but a fusion of opposites, a unity akin to that Fulness where spirit, desire, & substance are raised above themselves & exist in that mystic unity of all things which we call Deity.” (A.E., *Song & Its Fountains*)

Cetes (or Setep) En Ra, who is the Great Fish¹ Pharoah, is R.N.C. reversed.

ARGUMENT

[In the year '13, when, at the age of twenty-one—viz: the commencement of the Fourth Period—, the Son of the Fishes moved from Verulam to Courage in Berkshire, Ascension Day fell upon MAY 1st].

A tender innocent passion is spiritually call'd a “manchild” or a “he-lamb”. But if smother'd & suppress'd by Matter (viz: the maternal womb of existence), it becomes a Titan buried under a mountain belching forth volcanic flames. How it may be restored to its pristine innocence & happiness, while ripen'd & enrich'd by experience, thro' satisfaction, sanctification & sublimation, is set forth in this Book.

¹ Whale, or “Serpent of the Deep”

I ascended the peak of the Mountain of Light,
I explored the depths of the Caverns of Night;
And I won you a KEY which shall conquer the Curse,
And unlock every door of the Universe!

[Here a drawing of an eagle aloft with a key in its mouth.]

[Centre top: drawing of three naked angels, labelled: *The Three Holy Children.*]

PREFACE TO THE BOOK OF RAPHA

HE who has a spiritual message to give to mankind finds himself confronted with a twofold difficulty: (1) the inadequacy of earthly language to convey spiritual truths; (2) the instinctive hostility towards them of the children of the flesh. Added to this is the fact that there is a range of experience whereof it is unlawful to speak before the profane. In this quandary, therefore, (following the pattern of the Bible), I have chosen to veil my meaning under a cloke of parables—sometimes crude & naturalistic, sometimes sublime—of which the key is accessible only to the holy children of enlightenment.¹ My book, then, traces the history of one Rapha, a Biblical character, originally generated as the 5th son of Benjamin. He re-appears later on, degenerated into a giant with a 6th finger on each hand & a 6th toe on each foot. And finally he emerges regenerated as the 7th of the holy angels of God, Raphael, who is identical with Hermes ψυχοπομπος, “the shepherd of souls.” Raphael or RÂF is the angel of Albion. So my book is really the soul-history of England. The last stage of all is depicted in the triumphant advent of RA-EL-PHAOS, which is the secret name (now first reveal’d) of Adonai or Imanuel, the Logos, or Radiance of God.

The degeneration of Rapha is figuratively described in the myth of the destruction of Sodom; since he it was, in spirit & soul, who visited the cities of the Plain with a message of redemption from God to the inhabitants. But so terrible were the sorceries & Circean illusions with which they assaulted him & wellnigh overcame him that he was constrain’d to extricate himself by subterfuge & evasion.

¹ The 3 holy children are the Inspiration, Imagination, & Intuition of the Poet.

In this book is briefly set forth the hidden wisdom of Raphael which the people of Sodom rejected to the destruction of their own souls. The main substance of his doctrine is as follows:—

(1) The first & greatest commandment is to love God with all thy heart & soul & mind & strength; & the second commandment, which is *like unto the first*, is to love thy neighbour as thyself. This means, “Thou shalt love the Father, the unmanifest & absolute Godhead; & thou shalt love the Son, the Godhead manifest, who is thy ‘Neighbour’—the universal celestial kingdom of angels & archangels, collectively known as the Logos.”

(2) As the Godhead is triune, so the Humanity is triune & consisteth of Father, Virgin-Mother, & CHILD; & these two triunities must become One in thee ere thou canst be saved.

(3) In the last state of perfection, which is eternal, trinity is lost in Unity & God in Man. This is the apotheosis of the MANCHILD, who is the substantial Body & Image of the Divine Third Person, the Spirit of Imagination, the Holy Ghost made flesh, Imanuel.

(4) The method of attainment is by “puerification” or rejuvenation, through love & wisdom & the beauty of holiness.

(5) The children of the third & highest heaven are made in the image of RA-PHAOS. Not “girl-boys” merely (although they embrace the best elements of either sex—intuition & activity, love & intelligence, gentleness & valour, beauty & strength, in perfect equipoise), they are in essence, neuters.¹ Their bodies are divine & celestial, & they beam & shine like the sun at noonday. Father & Mother, Sun & Moon, are met & lost in them for evermore.

Such, in brief, is the doctrine of the Archangel Raphael. With its prophecy of the heavenly Child to come, it was originally communicated by him to mankind in the early Edenic state,

¹ In shape, they are male juveniles; in character, sexless masculine.

scripturally call'd "Adam & Eve"; but was misunderstood & never applied to life.

All in this Book which is pure & perfect & unblemish'd is of God; that which is imperfect in expression is my own. When, amidst the stress & strain of War, my soul was illuminated from on high & the gospel of redemption was given to me to deliver to the world, I replied "I am a man of unclean lips, O Lord." And the Angel came & touch'd my lips with a red-hot coal. Thereafter I had to meet & overcome the embattled powers of Hell—not metaphorically but literally, in their most frightful loathsome & phantasmic shapes.

Cleansing of Augean Stables.

It is a work of cleansing. "Let not your heart be troubled, neither let it be afraid." The answer is within yourself—chastity, sanctity, & renunciation of the flesh. The gain, which is eternal, is well worth the conflict. Such, & on such terms attainable, is the deliverance which I have won for each & all who will accept it.

END OF PREFACE

KING JOHN's HILL—A PRELUDE

MIDWAY thro' life! And here at last I stand
Upon this level summit of the land,
This green broad-bosom'd swelling Hampshire down,
This crest of nature, and my manhood's crown!
Now, as I cast my looks abroad and see,
How many deep emotions come to me!
The sun just passing noon! The summit reach'd!
Below me winding dusty—steep and bleach'd
Behold the league-long upland roadway lie—
Long arduous road that I ascended by—
Mysterious road whose destination and
Beginning none may guess nor understand!
No mortal!—map it with our tears & laughter,
Or measure it with milestones as we may,
Or stake it out with friendly fingerposts,
To guide wayfarers of another day!
Still multitudes will throng and follow after,
Still onward press the curious pilgrim hosts,
Tho' our own footsteps pass away like ghosts;
Away forever, like an echo spent,
Over the crest adown the long descent.

Away, beyond! Descent so long and steep,
Hidden from view! The reascending road,
Now visible in upright taper line,
Like arrow pointing from the antipode;
Lo! it appears mounting the next incline;
Now lost again; again another peep,
Barely discernible, so faint it lies,
Breasting the slope of the remoter rise!
How many footsteps weary and elate
Have trodden you! Footsteps of young and old,
Footsteps of men and women: love and hate

Have jostled here, in summer and in cold!
Footsteps of little children holidaying,
Joyously darting hither and thither, maying,
Gathering wayside flowers—agrimony,
Cowslip and celandine, anemone,
Speedwell, forgetmenot, and ladysmock;
Or idly pausing in the midst of playing
To blow the dandelion's fairy clock!
Footsteps of youths and maidens sauntering,
Their fancy turn'd to courtship in the spring;
Footsteps of matrons, elderly, mid-aged,
Hopeful or anxious footsteps, or enraged,
Slow footsteps, hurried footsteps, early, late,
Mad, debauch'd, disillusion'd, desperate,
Weak, eager, faithful, sturdy, timid, brave,
Stumbling, gay-tripping, faltering to the grave,
Flying, or confidently striding forth,
Patiently plodding, plodding, south or north,
Bent, blind, and hobbling with decrepit stick
Tap-tapping on the roadway faint and quick!
Deserted tho' the downs before me roll,
I hear these footsteps echo in my soul!
Rich, proud, or humble, poor, or high, or low,
On, ever onward, see the pilgrims go!
Onward the strange eternal progress hies!
Onward and on they pass before my eyes!

Here mountebanks itinerant have stroll'd,
Trampers have trudg'd, & showmen's waggons roll'd
Here peddlers traffick'd—men of scanty needs;
And palmers wander'd telling over beads;
Bagmen and packmen, one by one they pass;
And now a family destitute, alas!
The children whimper, cannot understand:
The sad-eyed parents lead them by the hand.
Swart Gypsies urge their teams to top the rise

With crack of whip and strange outlandish cries;
And by the wayside there they pitch their tent—
A flitting sojourn!—Ere the night is spent,
Ere yet the gray of dawn is in the air,
They've wander'd on their travels, who knows where?

Straining drawhorses here from side to side
Have zig-zagg'd up the slope; here marketward,
Jostling and shambling like a brimming tide,
Cattle and flocks have overrun the sward,
Responsive to the barking of the dog:
The drover waves and shouts, and on they jog!

Along this track the Roman legions march'd;
Beside it British armies trench'd their camp.
Ev'n now behold hummock and mound and ramp
And grass-grown ditch by heaven overarch'd!
Lo, tumulus and barrow even now,
Man's everlasting grave untouch'd by plough!
Here march'd and countermarch'd Saxon & Dane
Long since, where now the shepherd keeps his fold:
(His cottage lurks beside yon disus'd lane
Where dust of Vikings mingles with the mould
And warriors' bones are builded in the pen).
Here in the haunted chalk beneath the turf,
Vestige of earliest tribes—a flinty scurf
Of arrowheads & knives—wild black-hair'd men,
Black-eyed & naked ere the dawn of story!
Delve deeper still, petrified relics hoary
Of a strange life that lived ere yet they say
This earth knew man (as we know man at least).
Ere that—Ay! before that, a glimmering ray—
Myths, mists of lost Atlantis long releas'd
In watery doom—but to be piercèd by
(If pierc'd indeed) inspir'd clairvoyancy!
Hints, glimpses, dim revealings of an age

When this which now is high and dry as sand,¹
This solid earth, our natural heritage,
Was sea, what now is ocean was half-land,
Half-vapour, nebulous; of a race of men
Part-disembodied (so these latter days
It seems to our encrusted senses); then
Most subtle were their senses, most diffuse,
Enlarged and various, one with Nature's phase,
Unspecialized, unself-conscious in their use.
Their life was psychic, immaterial;
Whence even yet strange knowledge smoulders on
Thro' Celtic strains, wild insight mystical,
And powers that, dying, ever and anon
Flame forth in some black-pupil'd peasant child,
Or live in fairy lore forlorn or legend wild!

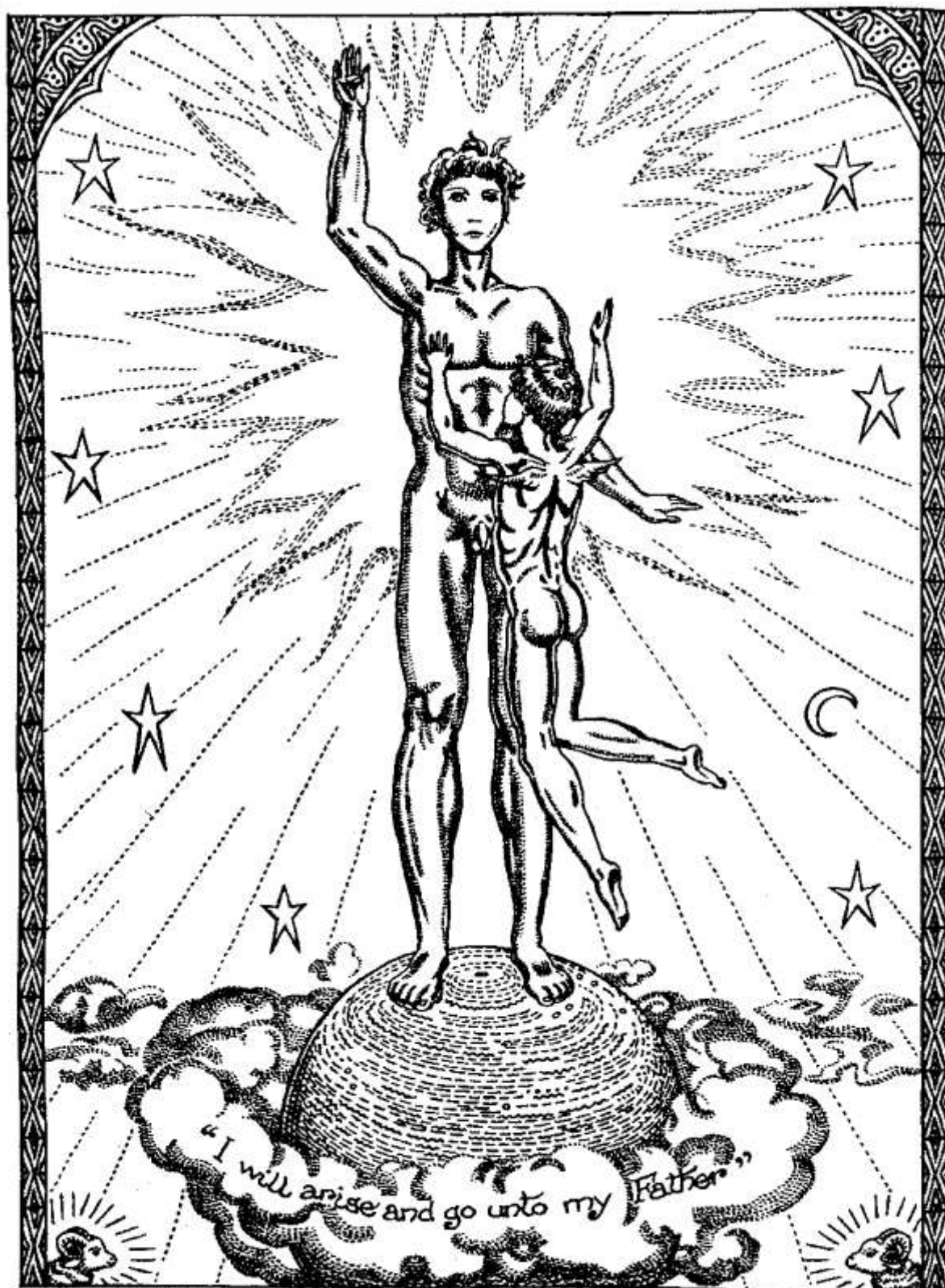
(1932)

LONG I mused on the hilltop; till it seem'd
I fell into a trance. Whether I dream'd
Or waked, I know not. But a vision came!
I saw before me on the sward a flame
Of many colours; and the LORD appear'd,
The Threefold Man Divine. With shining beard,
Majestic, on the right, the FATHER stood;
Upon the left, in tender motherhood,
MARY; and in the midst the radiant CHILD,
Who look'd upon me with a mien so mild
That thenceforth Him, and only Him, I saw.
As on Mount Sinai in Arabia
Mysterious wisdom was reveal'd of old
To Moses, so in trance did I behold
The glory of the Godhead face to face;
And mysteries of the soul, and of the race
Of man—remotest destinies of man,

¹or:—When all this wide champaign, this inland strand,

And nations—yea, the whole celestial plan—
Mirror'd i' the glass of the air for me to con!
And thy futurity, dear Albion,
I read as in some wondrous alphabet;
Which now in symbols I before my Reader darkly set!
(1945)





Return of the Ray to the Radiance, or Union of Rām and Hari
 (from an ancient Indian fresco in the Temple of Rāpha)
 N.B. On the opposite wall is a mosaic of Ganymede and Hebe, with these lines
 from Joel - "They have given a Boy for an harlot and a girl for Wipe."

[One-third page drawing at top: a tiny smocked boy, holding a flower and leading a lamb, encounters a lion seated on his path. Both look calm and peaceful.]

THE BOOK OF RAPHA

“NOW GOD HIMSELF & our Father & our Lord Jesus Christ direct our way unto you”. 1 Thessalonians 3, 11

[The Child of the Fishes wrote this treatise¹ in February 1944, as you count time. At the present epoch the human race is passing through a hiatus in history. It is the culmination of the false kingdom of Satan. Fictions of nonentity pretend to be fact. The following pages are design'd to remind you of Reality.]

PROLOGUE

REJOICE, O earth! The MANCHILD is born again! The solar phoenix is risen from the crimson flames, & night is fled! The children of dawn go before his face, shooting far & wide their golden arrows, to herald his approach! The prophet speaks.

CHAPTER I

1. UNLESS, like Atlas or Christophoros of old, I take the universe upon my shoulders, how can I redeem the universe? My oracle expounds the universal in terms of *its own identity*. Did not Jesus of Nazareth, & other saviours of mankind, the same?

2. Without generation there can be no regeneration. The generations of Rapha are these:—

¹ viz: The Book of Rapha

[*One-third page drawing at top: simply a sort of sun, containing the legend:*]

THE ABSOLUTE UNMANIFEST

(Eternal, Infinite, & Holy)

[*Either the word I or just a vertical connecting line*]

RA-EL-PHAOS

(“The Heavenly Cupid”)

[*line down to left:*]

I AM

(“Vulcan”)

[*and line down to right:*]

MAI

(“Venus”)

[*The two sides join up again, and below that:*]

The Seven Cherubs or Cupids manifested collectively as the angel Rapha^I (they are the creative Powers & Energies of the Universe)

ON the lower plane, Nicholas and Anna, descendants respectively of Job & Arviragus King of Britain, begot Râf the appointed guardian of Albion. In him are incarnate the sevenfold Seraphim.^{II} According to the Rafic genealogies, Nicholas is a beneficent god of young children, who fills their stockings with good gifts on the eve of the rebirth of the Sunchild. Anna, as progenitress of the Virgin Mary, is “Mother Christmas.” All coziness, all tender warmth springing from pure love & the simple wisdom of love, belongs to her, & is in her gift. *N.B. Doubting Thomas, or Deism, died February 8th birthday of the Fishes’ Child.*

3. THE child of the Fishes does not seek to found a universal religion, But he heralds the advent of the Manchild, who shall be the universal religion. “I am narrow, but He shall be broad. I am but the entering point of the wedge.”

^I or Raphael—the constellation Ram, the god Brahma (John 8, 58)

^{II} cf. Seraphis

4. THE regeneration of Râf is this. “The Lord said unto my lord, Sit thou on my right hand until I make thine enemies thy footstool.” In other words Ra-phaos (the universal King & God of all) says to Rapha (my personal deity or angelhood) “Assert thine indivisible unity with Me, thou little golden sunbeam of my great everlasting Sun; and I will purge away from thee the dross and miry clay of fallen sense perception.”

5. “KEEP still, thou poor little he-lamb, tangled amidst the thorny thicket of sensual briers, that bleatest so piteously to me in the dark of night, keep still! Thine own weak struggles cannot free thee, and hinder my efforts to save thee: they do but entangle thee the worse! Quiet that beating heart! Leave all to Me, thy Shepherd; & one by one I will disengage thy fleecy fell from the deadly bramble pricks!”

6. IN this work of regeneration thy “loss is gain.” But how? Hast thou consider’d—Let me expound to thee in the spirit of love. Thou canst not regain that which thou hast never lost. What the wise mean by regeneration is nothing more nor less than a gradual shedding away of the illusions of false mental accretions of the sensual selfhood. Thy consciousness had descended into its earthy root & had thereby separated itself from Spirit. Such expressions therefore as spiritual development or progress are merely a figure of speech. The sense self being unreal & shadowy cannot evolve, it can only change: the true self being a portion of Deity is for ever changeless & beyond development; so that what in appearance is evolution is in fact emergence—the emergence of the ray or sunbeam from behind the cloud or darkness of Matter; or rather it is the lifting—the withdrawal & dispersal—of the cloud.

7. THE rays, like the spokes of a wheel, all unite in a common centre, from whence they draw their brightness. They have no brightness of their own. Harmony can only come into human life by each individual ray seeking its true centre. There can be no crosswise unity.

8. UNLESS you “love God”^I (that is, unless the Divine Love be in you) you cannot love your neighbour.^{II}

9. TRUE to thyself, true to God.^{III} Lux luminis!

10. LOVE thy neighbour “as thyself”—because he *is* thyself.

11. NOW the regeneration of Râf is twofold; yea, threefold. First must he discard the mudfish Chub, to wit the World; or else he shall have to eat him, altho’ unpalatable meat. He must teach the little fishes^{IV} to swim; in order that they may become “as gods.” (This is the art of painting, the male art). Secondly, he must rise above the waters N (or M), to wit the self of flesh. He must fledge the two wings of the soul, purity & simplicity, & soar into the air like a lark. (This is the art of poetry—*thine* art, O woman!). Finally, having become again as a little child “without guile or cunning,”^V he shall burst into song at heaven’s gates, which shall open before him. (This is the art of the ever-youthful god Apollo, of the boy David, of the children Handel & Mozart). The last phase of all shall be the remerging of the Ray with the Radiance, of the angel Raph with Ra-phaos, the alpha & omega: the constellation Ram shall be regather’d into the solar heart of Brahma, the “bosom of Abraham.”

12. THUS, Father, Son, & Holy Ghost^{VI} are states of thine own consciousness.

13. MAN is love, woman is light, boy is Life.

^I God transcendent

^{II} God manifest (Luke 10, 37)

^{III} Unless thou art first thine own, how canst thou be God’s?

^{IV} see Water Cherubs

^V see Prognostications of Paracelsus

^{VI} In the triunity of LOVE, subject, object & predicate are one

14. BOY-LOVES are sunbeams: girl-souls are moonbeams, or (if wedded, like Psyche, to Eros) sunrays. Boy-loves are the first-begotten sons of God, made in his express image: they are both beams & rays in one, & have no need of any wedding, being wed already in themselves from everlasting: (such is Rafe).

15. ON March 21st 1941, in the midst of the woody wilderness of Pharoah was incarnated upon earth the boy-god Raphi, who is the way, the truth, the life. Thence he shall overcome the Pharisees, and MARS, chief adversary of the RAM.¹

¹ of S(aint) RAM



The Three Guardians of the Shrine

CHAPTER II

THE INMOST SHRINE

IN the very heart of the Temple of Rapha on Pharos Isle is a secret closet or chapel. It is the inmost sanctuary of all—the holy of holies, and is aglow with rosy and golden light like mild summer sunbeams. It is named the Chapel of the Ram or He-lamb. It is L-shaped; or, rather, it resembles an inverted numeral 7 (thus Γ,¹ & is hollow'd as it were out of the solid masonry of the great Saracenic tower call'd by the sons of wisdom the Tower of the Fiery King.

Thence over-shadow'd, or thence brooded over, by the genius of Rapha, the Child of the Fishes some ten years ago (viz: 1934) gave out to the world that much-misunderstood & underrated book of esoteric wisdom entitled “The Heavenly Cupid.”

The temple, eternal home of the guardian angel of Albion best known as RÂF, is buried amidst the woodland maze of Pharoah (or, as it is call'd in its shrunken mortal counterpart in the world of illusion and shadow, Fairoak).

Far Isle is itself a tiny remnant of the lost continent of Atlantis; & its verdant groves are reflected in the blue waves of the Mirror (or Mayan) Sea.

About 1936 the Child of the Fishes, in a vision of the night, was admitted to the sacred Shrine aforesaid, under the auspices of the adept Uranius, but was unable to withdraw the veil or curtain which hangs before the gleaming mystery of the Graal. (See “The Secret Country,”—the account given there is strictly true, but whether it is believed or not will depend upon the occult intuition or perception of the Reader). Unlike other chambers of the Temple of Rapha, which are aglow with stain'd glass, brightly-colour'd mural decorations &c, the chapel of the Ram is bare, austere & simple as a vault or catacomb. There are no windows,

¹ Greek cap. gamma

nor any visible door. Only he who possesses the golden key in his heart can find the entrance. On guard at the threshold stand three angelic youths, with swords of flame, clad in shining chain armour of silver & gold, but bare-headed. They appear as fair & heroic boys of about fifteen years old. One is Galahad, one is Percivale, and one is Bors; although their biblical names are Shadrach, Mesech & Abednego. Bors typifies the Dispensation of the Father (painting); Percivale typifies the Dispensation of the Son (poetry); and Galahad typifies the coming Dispensation of the Holy Ghost (music). Thus, in the trio of young knights, past, present & future are represented as one.

Now, the main structure of the temple, in plan, is this—an *anchor*. But it was not always so. The shape has varied considerably since Atlantean days—the last historical period when the temple was visible to the outward eye. At a far earlier epoch still, there was no edifice; the little ones of God being in their own bodies the full & complete manifestation of the divine wisdom & glory.

Note 1 (*Esoteric & Exoteric*)^I [*Here there is a little drawing like an inverted omega, with an arrow passing upwards through its centre.*] My esoteric writings & designs are address'd solely to enlighten'd readers, to mystics & theosophists. They will be meaningless, or worse, to the profane. The fact that in this book, as in *The Secret Country* and elsewhere, I have introduced a few exoteric or “objective” tales, poems & drawings, should not invalidate my deeper prophetic & spiritual message.

Note 2 (*Siege of the Temple*) Tradition says that, in olden time, the temple was a fortress,^{II} whereof [*the*] sole relic now is the keep or Pharos Tower. It was besieged by a mighty host of enemies, who

^I “The bow is not always bent.” [*Here there is again a little drawing of the inverted omega, this time with a stamen passing upwards through its centre—i.e. the sole difference is that at the top of the vertical line there is a little circle instead of a little arrow-head.*] (*The Babe at rest on the Maternal Bosom*)

^{II} Fifth Temple

breach'd the outer ramparts & even succeeded in penetrating some of the defences of the inner ward. But the Captain of the Hold, in a long and bloody series of counter-strokes, at last expell'd the besiegers & put them utterly to the rout. (Luke XIX, 46)

Note 3 (*The Sixth Temple*) The ancient abbey church of St Alban's, or Verulam, was (before its so-call'd "restoration" at the end of last century) a remote descendant, or copy, of the original temple of Rapha. In mediæval days its castellated Norman tower was crown'd by a painted wooden "lantern," in imitation of the fiery beacon which surmounts the Tower of Pharos. Its final architect was the Abbot Ramridge; whose screen, still extant, is decorated with an intricate tracery of symbolic *Rams*. St Alban's abbey is the 6th temple. Of the mysterious chapel on Mount Arafa near Mecca mention is made elsewhere in this book. It is destined to be the 7th or millennial avatar of the Temple at the consummation of the age; but not, be it understood, in the present encrusted globe of Matter. No more can be said upon this subject.



Vision of Pharos Isle

CHAPTER III

THE WISDOM OF RAOUL URANIUS

(which was reveal'd to him while in trance upon the sacred Isle of Pharos. It is known as the mystery of the two golden horns which adorn the altar of the Ram)

[Here there is a little drawing with DELIVERANCE and a star at the top, the initials R L (to the left and right), an arrow from bottom to top, the word φαιος at the bottom, and below that: “(viz: the path of light)”]

HEREIN is contain'd the universal solution of every dilemma in life:— 1st. Grasp the two horns of the dilemma, to Right & to Left! 2nd. Advance boldly between!

Know, O Man, that this is the “narrow way” of Jesus, which “leadeth unto salvation”: it is call'd also the “middle way” of Buddha. For the breadths [*sic*] of life are the lungs, and the breath of the spirit passes upward thro' the windpipe betwixt them.

N.B. The above key is but the wisdom of the outer court of Rapha. It will not unlock the door of the central shrine, the wards whereof require a sevenfold golden key. Few, few indeed, are the sons of men who have ever been hardy & pure enough to win admittance thither, albeit on one side of the threshold is perch'd a rosy & white dove with a three-leav'd sprig of olive in her beak. For on the other side is coil'd a green venomous serpent with fork'd & fiery tongue, belching forth smoke & brimstone. Moreover, the way is barr'd to all save the elect of God by the cross'd and flaming glaives of the three young guardians of the Graal.

CHAPTER IV

THE TRIALS & TEMPTATION OF RAPHA, & HIS GOSPEL

1. SEVEN times has the angel Rapha been purged in the flaming furnace of the refiner's fire. As seven times refined gold shall his spirit shine & beam above the heavens.

2. Alas for the hardness of men's hearts! Why will they not hearken to my wisdom which I have won for them in the midst of occult trials and fierce temptations?

3. I am the centre & circumference; & all men are my rays. Know you not that all things will be answerable to me in eternity? says the voice of Raphaos.

4. I am surrounded by a sphere of crystal mirror, wherein my own glory is reflected back to me, and my little ones who are my refracted sunbeams gambol like lambs in naked freedom for my delight before my face for ever. But the outer surface of my sphere is a darkling looking-glass wherein the children of deceit, that is of the world & self, see each his own false image, which each mistakes for mine!

5. Rapha is not born of the flesh, he is an eternal spiritual entity. An Individual is a man: few are the individuals,¹ but many are the

¹ Note i.e. Few are the *born* individuals. Souls inhabiting human bodies are of many different kinds—not of one kind only, as most people suppose. The Sons of God, or Solar Angels, are comparatively few in number: although encased in flesh they remain unfallen: they do not incarnate upon earth, except when some special crisis in human affairs requires their presence. Rapha may be described as the eternal “Boy-(viz:—Neuter)-Principle” of the universe. (See “The Heavenly Cupid”). On the contrary,

persons. A person is not a man; unless, & until, my ray be born in him. Nobody can become immortal by dying. Yet anybody can win immortality from Me by first renouncing his animal propensities and thereby freeing his soul from the bondage of flesh & hell.^I

6. In nature all beings devour each other. They eat their god, & he eats them. If you love the Child of the Fishes, it is only because you desire to satisfy your belly. But know that to Rapha the flesh of the Child of the Fishes is rank & unsavoury.^{II}

7. There can be nothing possessive in love. True love, that is divine love, is pure and impersonal.

8. RA-PHAOS is infinite perfection.

the majority of monads have to pass through an almost endless succession of reincarnations before they attain at last to spiritual perfection.

^I It is not the “natural” (earthly) man who inherits eternal life, but the spiritual man.

^{II} My outward body is not I—I am my spirit of imagination.

CHAPTER V

THE WISDOM OF THE TEMPLE OF SOL

1. IMA is the divine Imagination of Ra-Phaos, and is his substance whence I AM and MAI both spring. If my disciple will conjoin himself with Me, he shall be saved. IMA is the Holy Ghost made flesh, IMA is a lovely manchild clothed in the sun. The heavenly Cupid is his name.

2. Hear now the way of salvation! Keep your eyes fixt upon the sun, and let the voice of Rafi speak within your heart!

3. “Peace on earth, goodwill towards men!” All besides is sorcery. Love is pure will or selfless will. Love only Is. That which is sorcery or impure will is naught at all. My Radiance fills all space.

4. The Adept Uranius gives the following account of the three young guardians of the inmost Shrine of the Temple.

Bors, Percivale, & Galahad were knights of the Table Round (which signifies the World), during the reign of Arthur (or Arcturus). They represent the three higher stars or principles of the sevenfold constellation of Man. The real¹ King Arthur was a mighty initiate king of Britain, whose realm was in the sidereal world. . . . Upon his tomb at Glastonbury were engraved the significant words—“Hic jacet Arthurus, rex quondam, *rexque futurus*.” The cognizance on the shield of Bors is an Earth, half bright, half dark. That of Percival [*sic*] is a new Moon “with the old moon in her arms.” That of Galahad is a rising Sun. Galahad alone of the three is permitted to enter the sacred precinct, upon those spiritual occasions when the ineffable and holy Mystery of the graal is unveil’d. They say that only the Neuter arising from betwixt the Dual can attain to behold the full solar glories of Ra-

¹ as distinct from the shadowy or historical Arthur.

Phaos in the zenith; which enigma they call the “Drawn Bow of the Secret Eros.” They say also that the way of the spirit lies *betwixt* the body and the soul.

5. The Child of the Fishes once inquired why, in certain frescoes of the Temple, the angel Râf is always represented as facing towards IMA, viz:—RAPHAOS. He was told, “because a reflexion always faces that which casts the reflexion.”

6. Every human spirit is an infinitesimal spark of the infinite Sun. But the soul, which is illumined by that spark, is a created being, an image or reflexion, and so faces its Creator.



The Final Avatar of Rapha

7. The wisdom of God is infinite. If the wisdom of the highest Seraph, who is nearest to God, is only a fraction of a hair's-breadth less than the wisdom of God, yet that Seraph is in effect as ignorant & powerless as a zoöphyte or an amœba. For, in respect to infinity, not to know All is to know nothing. Yet—short of *absolute* or *perfect* wisdom—there are almost infinite degrees of knowledge & understanding among the hierarchies of heaven.

8. Each of the three knights has a motto traced in letters of fire upon his shield.

MOTTO OF BORS

“To ope heav’n’s gate you must do well:
Do good—and pave the road to hell!”

The significance of the emblem on Bors’ shield & of the above legend was thus explain’d to me. The mortal world exists by an equilibrium of opposites or contraries, thus:— [*Here a little drawing of a circle, divided by a vertical line into a dark half, labelled evil, and a light half, labelled good.*] Everything mortal is both good & evil. Hence human good deeds and human bad deeds may be seen to produce bad & good results indifferently; for what is unselfishness but—self in disguise? Nothing therefore of man, as such, is good at all. Even Jesus of Nazareth said “Call me not good; there is one that is good—God.”

“Pure selfless love alone is perfect & divine” said Bors. “It is the spirit of God & cometh from on high. Empty thyself, O Man, that this pure Spirit may manifest itself in thee!” [Bors, in the trinity of the human family, stands for Joseph; in the divine trinity, for the Father. He is the type of the masculine; of the noble & perfect physical man; of pure *natural* affection and love].

9. Understand then, O my disciple, that thou hast no power at all of thyself either to do or to will any good thing. This alone thou canst do by the grace divine—thou canst and indeed thou must

continually renounce thy self will and resign thyself wholly to the Spirit, in order that it may work, in thee, and by thee, those wonders which of thyself thou couldst never do.

10. It is not enough for thee to know that the spark exists latent & potential within thy soul. Thou must ignite it & feed it to flame with the combustible matter of thine earthly desires & appetites upon the altar of sacrifice.

II.

MOTTO OF PERCIVALE

“My things to me, your things to you—
Let dreamers dream, and doers do!”

These verses, coupled with the device of a New Moon upon the shield of Percivale, were explain'd to me as having reference to the birth of the spiritual man and to the kingdom of the soul, with its emotions & faculty of poetic fancy, like the ebb & flow of an ocean tide . . . “till moons shall wax & wane no more.” [Percivale^I stands, in the human trinity, for the Virgin Mary; in the divine trinity, for the Son. He is in a certain sense the type of the feminine, and is the *spiritual* man].

12. My disciple at this point should be truly able to say, “I no longer, but Christ omnipotent reigneth in me.” The Child of the Fishes (viz: the mortal selfhood) is impotent for good. But let him hold his soul in a state of silent expectancy, like the heart of a rosebud, & presently the Holy Ghost shall visit him. His state may now be thus indicated:— [*Here a little drawing of a large white circle, with rays coming down from it onto a smaller circle below. The smaller circle has a horizontal line dividing it into a white half above and a*

^I with his virgin Sister

dark half below.] For now shall he realize & confess that all good, all beauty, all truth, comes from on high, & none from below.

13.

MOTTO OF GALAHAD

“That inverse alchemy is dead
Which sought to turn my gold to lead—
My alchemy the field does hold
Which turns base metal into gold!”

This quatrain, and the symbol of a rising Sun upon Galahad's shield, signify the emergence of the *celestial* man and his ascension above the Sea of Soul or Mary. Here we see the final state of the regenerated man:— [*A little drawing of a large white circle, with rays coming down from it onto a smaller, wholly white, circle below.*] The three respective states, however, are better symbolized in the deeper Rafic mystery-script thus:— [*Three little drawings or characters: the first a circle containing two diameters forming a cross, the second a circle containing a horizontal diameter and a cross above it, the third a sort of omega below, with a cross above, and rays emanating from the cross.*] [Galahad typifies, in the human trinity, the child Jesus, who takes his stand at the age of 12^I in the temple (viz: the body) & expounds hidden wisdom to the elders, repudiating earthly parentage & kindred. In the divine trinity, he stands for the Holy Ghost. He represents the childlike neuter or sexless male, the primordial boy-principle of Eternity].

The Reader must understand that, according to the Rafic procession, the evolution of mankind has been threefold. The original unfallen & angelic human race (as distinct from the first-begotten Sons of God, the solar angels, who were, and are, forever unisexual) was *androgynous*. This is represented in the book of Genesis by the state of Adam *before the fall* (the consequence of his

^I viz: in his 13th year

suffering the cloven-tongued Serpent to seduce his spirit out of paradise), whereby his feminine element (Eve) was externalized into a separate body, in a dense, unspiritual, & mortal world of Matter.^I This second or transitional state, viz: the descent into dual sex, with death & generation, was necessary; in order that the third & final state (that of sexless regeneration) might emerge, & the human race be at last restored to its heavenly condition,—albeit with a *difference*.

The mankind of the future epoch which my prophecy envisages will be a race of angelic immortal naked boys, that is to say cupids, or neuters (sexless-male), perfect, bright, unblemish'd, translucent in body, full of celestial loveliness & wisdom of spirit. In a word, they will—with infinite diversity & variety of type & beauty—be fashion'd, one & all, in the express image & likeness of RAPHAOS,^{II} King of Kings. AMEN

END OF THE BOOK OF RAPHA

^I A curious case was recorded, some years ago, in the newspaper, of an adolescent girl who *changed into a boy*: the process took about two months, by the end of which time “she” became a normally-develop'd boy.

^{II} Not only does the entire heaven-world collectively appear as a beautiful naked Manchild; but, what is less known, the physical universe also wears the same shape, only like a reflexion or shadow. Our earth is a globule or molecule situated in the region of the left nipple: the Milky Way is a small lacteal duct.



The Starry Pathway

APPENDIX TO THE BOOK OF RAPHA

The foregoing account is intended only as a brief outline or summary of the mystical doctrine of the Solar Temple of Rapha. If all the details were fill'd in, it could easily be expanded into a large volume.

THE THREE HEAVENS

[*Here the circle with two diameters crossing inside it, described above*] is the masculine, or natural, heaven; which is the lowest degree of heaven. [*Here the next symbol described above*] is the feminine, or spiritual heaven; viz: the middle degree. [*Here the final symbol described above*] is the heaven of the Boy, the celestial heaven; it is the highest degree.

(These symbols, however, are not necessarily to be taken as constant. All must be interpreted in a fluid sense. Nothing is fix'd or literal. In spiritual matters it is possible only to give hints or *indirections*. It must always be borne in mind that I do not profess, & never have profess'd, to expound a universal philosophy for mankind. I attempt merely to lift a corner of the veil, to unravel a thread or two of the inscrutable enigma of life, from my own peculiar, individual & idiosyncratic point-of-view).

THE THREE HELLS

The correspondent hells to the three heavens aforesaid are respectively these. (1) The Satanic hell; abode of worldlings, profligates, perverts, etc, viz: all those who have exploited the illusions of the sense-world to their own (supposed) self-interest. (2) The Pharisaic hell; abode of hypocrites. (3) The Martian hell; abode of those who have taken delight in bloodshed, rapine, brutality & revenge. Hell is a state of eternity, rather than an everlasting state. Only the blackest fiends—those who are past all

hope of redemption—are lost *for ever*: these after æons of living death will at last pass finally out into nothingness & night. The remainder of hell's denizens will be gradually transform'd through successive mortal incarnations, first as animals, then as men.

THE THREE AVATARS OF THE SHRINE

The second & most recent *materialization* upon the physical plane of the sacred shrine of the Sun Temple was the stable at Bethlehem, and occur'd on the day of the nativity of the babe Jesus. Before the close of the present world-cycle, there will have been three such manifestations all told. The first was mythically foreshadow'd in the parable of the "Garden of Eden" and the "Age of Gold." The third will take place during the mystical year 2000. But who knows what that may mean—perchance the year 20,000? Upon this subject the voice of the Hierophant maintains an inviolable secrecy: it is therefore useless to speculate.

The three magi or Kings of Christian legend who came *from afar* to pay their homage to the holy Babe, having seen "his star in the east," & bringing their respective gifts of "gold, frankincense & myrrh," were evidently prototypes of the three mysterious sentinels of the shrine: these might well be supposed to adopt, for the time-being, a visible veil of flesh, in order to herald an event of such tremendous import. Gaspar was Galahad, Melchior was Peredur, [*sic*] and Balthazar was Bors. They saw from far-off his star in the east—that is, they saw it in vision from their watch-tower in Faros of the sidereal world.

THE BRIGHT & MORNING STAR

"Lo, I am with you always; even unto the end of the world," said the King of Light. He meant, until the end of this world-cycle. By that time the whole of our present human race will have been perfected, we shall all be children of Christ. The Third Epoch—that of Ra-phaos—will then dawn, and a period of bliss

commence such as it is impossible for the mind of man at present to conceive.

ENVOY

I will not disguise from you, O my Disciple, that I speak always in parables of divine things. Spirit is One. I am in you, & you in me: time & space are the great illusion of the senses. God, who is the sole Reality, is the same in each & all: separation is a dream: everything takes place in YOU, in ME.

God created us *out of himself*—there was no other way. He set a boundary to his light; he “humbled himself”; in order that there might be darkness to limn us with: (you cannot limn with white on white). The absolute Essence put forth its Substance in a divine sphere of light, [*here a drawing of a little white circle containing a point at the centre*]. This sphere was lined with a chrystal [*sic*] mirror or heavenly mercury, which had a dark satanic backing. Into each of us, his children, our Father put a ray of his own light.

Fashion’d of light within, and of darkness (or opacity) without, we were no puppets, no mere creatures of destiny, but had freewill of choice. We fell—but if we fell, it was in order that we might become “as gods,” knowing good & evil (i.e. that we might become self-conscious immortal individuals). In the long ladder of re-ascent to heaven, through suffering & pain, we manifest the universal Spirit in infinite variety & diversity within unity. Soul stands poised in equilibrium between body & Spirit. She must yield allegiance to her true Master, in order that body may become a passive & useful instrument. Satan himself is but a useful & necessary agent, provided only that we keep him in his right place, which is eternally “*behind us*,” as Jesus said.

Christ Jesus, then, remains our saviour & our guide, until such time as we have wholly divested ourselves of the pollution of the darkness of matter & become clothed once again in light. Matter is not truly solid, but is a world of false perception, of mortal mind or senses separated from God’s light. Whatsoever pertains to mortal outward self is evil; but whatsoever pertains to the spirit of

God within us is good. Let us unite ourselves in thought & will & life with Him, the selfless and the pure; and He will clothe us in his eternal glory.

Note on “Matter”. The three worlds of matter, soul, & spirit, bear much the same relation to each other as ice, water, & vapour. Soul is fluid spirit. Matter is densified spirit, albeit densified *in thought*, *not in fact*.

Note on the Fall of Man. So long as man was innocent, evil was harmless. It was only when man made the fatal choice of adopting a false & separate selfwill of his own, that evil became injurious & deadly. In consequence of this error; the Lord establish'd a suspension or equilibrium between heaven & hell, as a temporary measure, in order to prevent man from falling off altogether into chaos & darkness. Freewill was thereby preserved, and man was given an opportunity (through prayer & sanctification of life) to *save himself*. All is by divine grace. Such is the importance of human individuality in the eyes of Omnipotence, that, even to save mankind, He would not use compulsion, since to do so would have involved the sacrifice of his children's freedom.

Note “Through a Glass Darkly”. What are devildom & hell finally but a mask behind which the angels of God work out his holy purposes? Kiss the ugly beast, and the Prince in all his beauty will emerge.

Note on the Origin of Evil, of the Curse, & of Twofold Sexes. God is indivisibly ONE. He is LIFE, uniting love and light. In order to manifest himself in creation, the divine LIFE (viz the Boyhood) must divide the love (*male*) from the light (*female*); whereby the love becomes dark. Then with this darkness, God can limit [*sic*] forms upon the whiteness. Thus, darkness is useful & necessary; and all is unity & harmony as yet. But man, God's offspring, gifted with freewill, by once denying (as he need not have done) the unifying Life or Spirit, turn'd darkness into evil, making a

separation where no separation was. (Such is materiality). Now evil from being a friend is become an enemy; and god & devil, day & night, man & woman, heat & cold, &c, arise. Only the quickening spirit of the lively Little One can restore unity. [*Here a sign of two outward-facing semicircles, linked together*], Pisces alone will not do this. But the Lilyflower, Rafi, will do it, [*here a similar sign with the addition of an upward arrow through the link in the centre*].

[*Here a second, larger drawing of that sign, with the semicircles labelled “love” and “light”, and the upward arrow “Life”.*]

King of Kings

The little One in lowly pride,
His childish arms outstretching wide,
Takes male & female in his stride:
“Betwixt the lion & the lamb,—
“Before the sexes were, I AM!”



May & the Sunchild

[*There is a fish on either side of the heading.*]

THE KINGDOM OF RA-PHAOS

“There is a lad here, which hath five barley-loaves and two small fishes” (John VI, 9). See also Genesis Chap. I, where God created fish on the “fifth day.”

[*small drawing, to fill up the line, of a diamond on the ground, with naked boys crouched on either side of it, staring at it*]

When the kingdom of Christ is fulfill'd, then the kingdom of Raphaos (the “resurrection”) will begin. “What we shall be doth not yet appear”—except to the prophetic intuition & vision of the Child of the Fishes.

In that mysterious passage of John's gospel, Chapter XXI verses 1 to 13, we read that the risen Lord instructed his disciples to cast their nets “on the right side of the ship,” whereupon they drew up a miraculous draught of 153 fishes. [*Little drawing of a ship, with R on the left, and L on the right.*] Elsewhere (Matt XIV) we read of the miraculous multiplication of two small fishes to feed 5000 people.

It is not advisable to say much about this at the present day, for fear of misunderstanding. I will therefore content myself with a few hints.

The “right side,” according to the Sephiroth, is *love*; it is also the *male*. In my diagram above, the cutwater of the fishing vessel is sunk betwixt twin bows like the chubby cheeks or loins of a cherub, or like Cupid's bolt well bedded betwixt the twofold curves of a little cupid's bow, [*here a rude little diagram with an arrow going up into what could be a letter B on its side with the curvy part facing downwards; this diagram, inverted, appeared earlier, in the section headed “The Inmost Shrine”*] The two “small fishes,” pisces, gemini, are the two little Johns (representing human love & divine love), who must spawn and breed together and multiply, so as to feed 5000. (Read “Water Cherubs” in its interior & heavenly

meaning, discarding the letter). Why 5000? Because the 5th Kingdom,^I which is the Kingdom of RA-PHAOS, will be populated by a numerous race (thousands) of seraphic urchins, or as Plato said boy loves, boy angels. Old Behmen call'd them "masculine virgins like the angels of God."

The number 1, 5, 3, of the miraculous draught is significant. "*Three* are the incarnations of Rapha, yea *five*" (that is, if we count the two intermediate states); "yet are these three but *one*, because his personality^{II} changeth not." The kingdom of Ra-phaos will be the kingdom of μουσικη ^{III} or harmony.

^I The "Vth Kingdom" represents the 7th Age or Race: (for explanation of this, see "The 7 Ages of Man," further on).

^{II} Each Raphaic incarnation is an identical replica of its predecessor, but upon a higher plane of being. Altho' apparently successive, the incarnations are really contemporaneous, on three separate planes (John XXI, 14), since all time is NOW.

^{III} His coming is heralded by the music of the spheres: the little choristers of morning go before his face with songs of jubilee.

A TERRESTRIAL TEMPLE

The seen is known by the unseen, not vice versa. Solar Proverbs

Once, years ago (as time is reckon'd), the Child of the Fishes hoped to build an earthly Temple, & even dreamt of becoming himself an avatara of Raphaos. But alas! material temples need material means to build them with, that is *at the start*; and no wealthy patron was forthcoming as there was in the case of Wagner. (See Matt. XVII, 27)

The site was to have been a secluded park in some sunny tract of Wales, in the heart of which, embosom'd among leafy groves, the Temple would have arisen according to an architectural plan of the Fishes' Child, embodying imaginative elements extracted from the ancient fane of Verulam. The interior was to have been decorated with gigantic Byzantine frescoes.

Here, remote from the world, he proposed to found the nucleus of a perfect human race. A numerous colony consisting solely of young boys under 14 years of age, selected for their physical and moral beauty & intelligence, was to have inhabited the park. Their training was to have been along lines entirely different from anything with which modern folk are familiar. It was to have been wholly spiritual on the one hand & bodily on the other. The cultivation of the brain, or animal intellect, the so-call'd rational soul, wherein practically the whole of present-day education consists, would in their case (so I resolved) simply have no place at all: it would be completely excluded. Speech itself would be gradually, but as rapidly as possible, discarded. Thus the deadly growth of false race-consciousness which has stifled & frustrated human ideas & aspirations for so long would be sever'd at the roots & suffer'd to wither away.

The children were to have lived completely naked in a state of absolute innocency and unity with Mother Earth, or Nature,¹ without any accessory of what we call civilization. Indeed, the temple building was to have been the sole artificial object within the miles-wide girth of this idyllic park or wilderness.

As for schooling, health, harmony & happiness were to have been the alpha & omega of the curriculum; but health, harmony & happiness developed through spiritual means alone. Speech being forgotten, all intercourse was to have been conducted by silent supersensuous communion. The instruction—given interiorly by the Fishes' Child himself, with the help of a few of his most intimate & enlighten'd disciples—was to have been similar to that of the ancient mystery schools, or secret schools of initiation (such as the little Samuel, young Jesus, & other children of the prophets attended). In a word everything was to have been esoteric, occult, mystical, & inspired. Intuition, imagination, love, pure thought, pure will, were to have changed these pretty sons of earth, first into juvenile adepts able to wield the forces of nature, & finally into ever-youthful gods or angels holding dominion over the powers of the universe. [*Here there is a second reference to the note about the way in which the children were to have been "fed".*]

From this holy centre, by the subtle play of spirit forces, radiating in waves of blessing towards the external world at large, the daily life of England, & thence of all mankind, was to have been silently, invisibly transform'd. Greed, selfishness, materiality, belief in ugliness, belief in disease, belief in the *necessity* for suffering & pain, were to have been secretly purged away. The first visible result of this transforming process would have been a reversion to a more primitive & simpler style of living—the abandonment of complex machinery, of commerce (as such), the abolition of prisons, reformatories & asylums—the return to a sweet wholesome agricultural & pastoral age, to a genuine human brotherhood, in a spirit of universal goodwill, peace & loving-kindness. By means of a wise & beneficent aristocracy of souls,

¹ How were the children to have been fed? On heavenly manna; or perchance as Elijah was fed in the wilderness.

true freedom would have been secured to all: instead of *government* as we understand the term, there would have spontaneously grown into being what I may call a *divine anarchy*—that is to say, a community of independent fully-individualized units, men & women, of infinite diversity & variety of type,^I character & gifts, each member thereof drawing directly & solely upon the 7th Principle of the universe—GOD—, and all harmonious together, as perfect parts of a perfect whole.

Thus would our earth again have become what, according to the divine plan & purpose, it was meant to be, what it once was, & what other less-downfallen orbs still remain—a foundation for the ever-holy spheres of heaven.

^I The celestial destinies of human individuals are as infinitely various as human individuality itself. Well-married couples may become bisexual angels, able to divide at will: true uranian lovers often appear as noble & innocent youths. Barren women will be the joyful mothers of children. Every true & earnest heart's desire will be satisfied: for the pure imagination of love will clothe itself in ethereal flesh.

THE BRIDAL OF THE ARTS

God the father is love, & Christ is light, & the Holy Ghost is life. But the love is a fiery burning love, & the light is a cold pure shining light, & the twain are as if in conflict with one another, until the Mediator or third Person, the LIFE, reconciles their contrary qualities, which it converts into a mild cozy equable glow or glory. Thus the Manchild, who is the *origin* of his two parents, deigns to become as it were their *offspring* & thereby resolves their discord into harmony. Similarly, the art of Music quickens with its vibrant rhythm the two arts of painting & poetry, and unites them. Even so must my disciple suffer the breath of the Spirit to animate and vivify both soul & body together as one.

N.B. The holy Spirit is not so much the *embrace* of the Father & the Son as the *resultant life-force which is released as a consequence of that embrace*.

THE BOW RESTORED

When Cupid's golden Bow has been broken in halves, it must be set up again, together with its arrow, as a Lilyflower. It will then be a weapon of omnipotence in the hands of a true Artist. By it he may win wars & direct the course & issue of battles, as I have proved to my own satisfaction: he may govern the destinies of nations: he may rule the forces of nature & order world-events & control the elements. In a word he may work miracles; signs & wonders shall blaze forth in lightnings on his path. Thus, even thus, is the "stone which the builders rejected" become in very deed the "headstone in the corner."

THE SEVENTEMPLES OF RAPHA

The 7 main Temples of Rapha, throughout the Ages, are these:—

1 PARADISE (Garden of Eden or the Golden Age).

2 The Atlantean Temple (symbolized in the Genesiac account of the Deluge by Mt Ararat).

3 The Mystical Temple of Solomon (wise law-giver & solar king, of the Athenian Solon).

4 BETHLEHEM.

5 King Fisherman's^I (Pelles') Castle—Chapel of the San Graal. (This castle was wasted by fire, excepting the keep).

6 St Alban's Abbey, & the invisible Temple of Faroe.^{II}

7 Mt ARAFA (or Arafat—temple of the Avatar of Rapha).^{III}

^I King Fisherman, lineal descendant of Joseph of Aramathæa. "Non Angli, sed angeli" was a highly prophetic remark, since it is in England (Angle-land) that the Fisher of Men will draw the "small fry" into his net. In plain language, England—albeit an etherealized England—will be the cradle of the future race of angel juveniles (Luke V, 4).

^{II} Pharos Isle in this book does not mean the present-day geographical Fair Isle, nor the Pharoe group, which are only a tiny projection & remnant of the lost Atlantean continent. Rather it means the true invisible & eternal Pharaos, which existed before Atlantis & will survive both Europe & America.

^{III} The last two belong to the future. The terrestrial temple of the Fishes' Child, if it had materialized, would have been an offshoot of the 6th Temple.

A HYMN OF IMA

England is the rose of his cheeks, & the golden crown of his tresses.

France is his innocence & the lily white of his skin.

Russ is the ruby red of his heart of blood & passion.

He bestrides the Atlantic like a colossus, his right footsole is planted upon the Americas.

Australia & the Isles of the Pacific lie before him,

The yellow lion of Afric upon this side, & the white lamb of Asia upon that.

All round about is the azure sea of Mayax, his mother; Erin is the emerald of her girdle.

The eastern hemisphere & the western hemisphere are his lungs twain; his hands stretch out athwart the equator.

Day & night are his inbreathing & his outbreathing,

The Milky Way flows in his veins.

All the constellations of heaven run their courses through his youthful limbs.

The Sun is his glory.

THE SEVEN RACES OF MANKIND

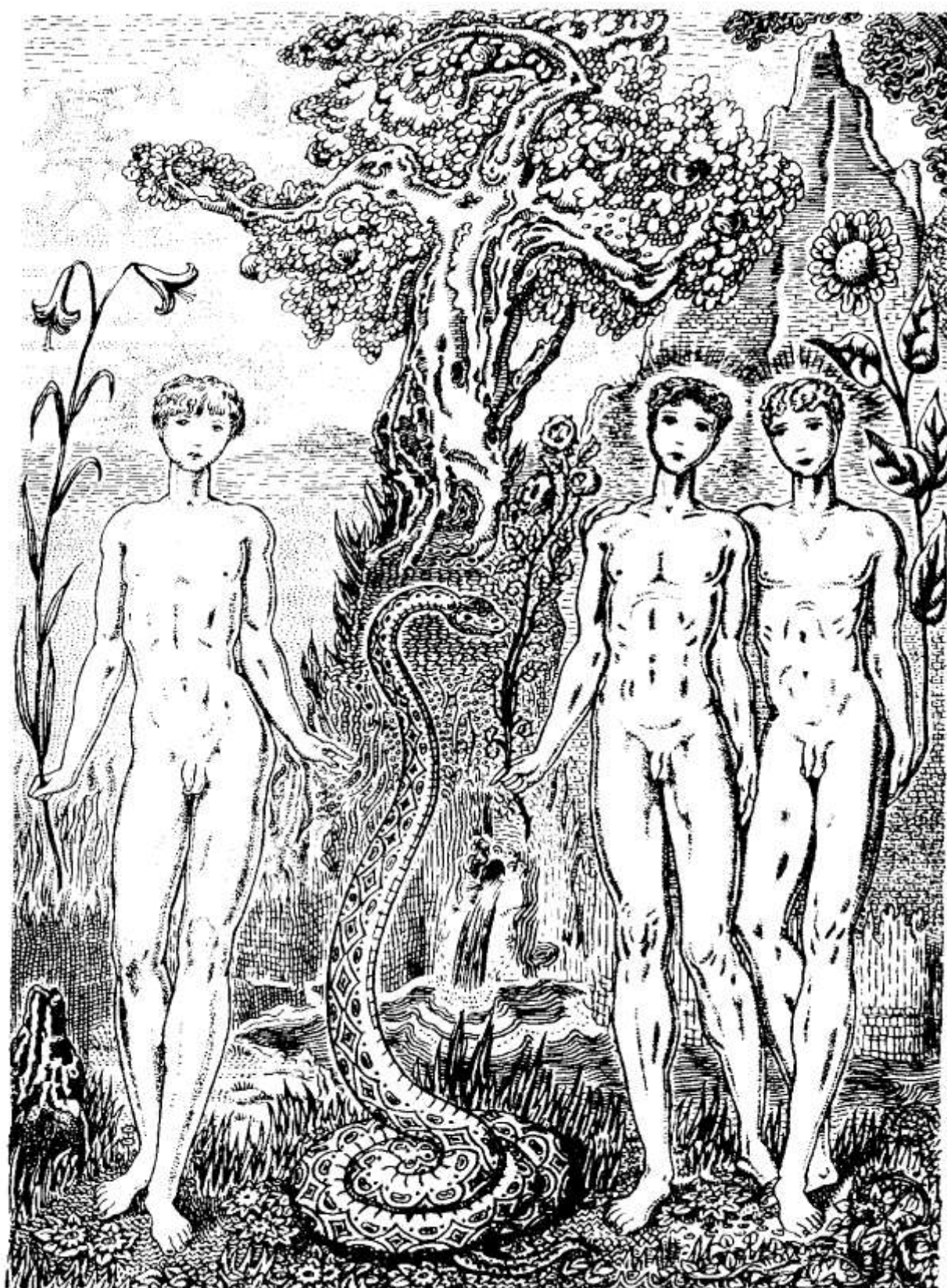
The seven temples of Rapha represent seven ages of humanity, each age lasting many thousands of years. The present mankind is in the early stages of transition from the fifth to the sixth age: (of this sixth age, the world-tumults & upheavals through which we are now passing, are akin to the birth-throes). I, son of Pisces, born “2000” mystical years before my time, am a herald & forerunner, not of the sixth, but of the *seventh & final*, race—the ethereal neuters. It must be understood, however, that they are eternal beings, & are therefore secretly manifested in *every* age. (My reader must be able to penetrate with his vision behind the veils of illusion). *Query*: When will this 7th Race appear?—200,000 years hence? It is an interesting fact that a large, & ever-increasing, number of uranian souls are incarnating on earth at the present day, in preparation for the far-distant Seventh Kingdom. They are the souls of Persian sufies, of ancient Egyptian initiates, of Hindu sages & Grecian philosophers. This leaven or nucleus of misunderstood & self-misunderstanding uranian children will continue gradually to multiply, until one day—ages hence—they will find themselves in a majority. Later on, when the spiritualization of the human race is complete, the immortal juveniles of prophecy will emerge.

THE SEVEN AGES OF MAN

(Corresponding to the Seven Temples of Rapha)

The seven ages of man are these:—

1. to seven years old
2. to fourteen years old
3. to twenty-one years old
4. to thirty-six years old
5. to forty-nine years old
6. to sixty-three years old
7. to eighty-one years old



Gabriel, Raphael, & Michael

The 7 states of soul-growth are:—

- 1** Infancy or paradisaal stage, innocence;
- 2** Pubescence, inundation by deluge of corporeal phantasies;
- 3** Arrival at years of discretion or wisdom;
- 4** Birth of the Logos, or divine principle;
- 5** The citadel assaulted, spiritual conflict & fiery trial;
- 6** The “church” establish’d;
- 7** Celestial revelation & second childhood—preparation for a state of rest & peace.

N.B. Numbers 1, 4, & 7 above, are the three “days” of the soul; the intervening periods are the two “nights”—systole & diastole, inbreath & outbreath.

THE RADIX

See Mark IX, 37, 37. Rafi is the mystic child, whom Jesus Christ set up in the midst & embraced so lovingly in his arms. He is the all-comprehensive universal holy ONE. Rafi is the essence & substance of Deity, the All in all. Everything that is travails into the bodily shape of a perfect & unblemish'd naked boy of 13 years (Revelations XII, 5). "The whole creation groaneth hitherto, to be deliver'd"—viz of the heavenly manchild. Rafi is innocence & beauty & purity itself. That the divine image is such as I say, is shown by the words of Jesus when He said "unless ye become as little children, ye shall in no wise enter into the kingdom of heaven."

THE HUMAN TRINITY

(according to the Apocalypse of John)

The manchild is the spirit, or life: the woman clothed with the sun is the soul, or light: the red dragon or serpent of the deep (fish) is the body of flesh & blood, or love.

M, A, O, I, doth sway my life”—*Shakespeare*

Ye worshippers & adorers of Maria, remember that although God deigns to be born of a Virgin, yet it was he that created her in the beginning. She is his Materia, his mother-substance, mould & matrix of creation. He creates or shapes his own form in her. She is the wax wherein he stamps his seal or signature in innumerable variations of one perfect principal theme. In her (MAI) as in a mirror, he, the infinite Essence (the I AM), reproduces his everlasting eternal Substance. Yet forget not that behind & within both I AM & MAI, the smiling Boy (or Neuter), whose very name is IMA, lurketh & worketh out his marvels & his mysteries. He is the golden sunflower. And behind Him again is the absolute unsearchable All-Nought or abstract Being. Ra-el-phaos & Ima are one & the same: out of his childish loins spring both his parents. The right cheek is Vulcan, the left is Venus: these in their turn beget the terrestrial Eros or Cupid, that is to say the rosebud Rapha-el. He is the sevenfold or seven-petal'd manchild & has seven children or petals or cherubs or raphaim who preside over human destinies. Understand that it is my RAY planted betwixt Joseph & Mary which generates the seed of Rapha, the radix Jesse. I am the Holy Ghost, I am music, I am the innocent lily-white root & stem of childhood, Yod & tittle, macrocosm & microcosm, the little man & the Grand Man. Of the seven cherubs, Ra is the sunchild who presides over the first or paradisal state of man: the boy Jesus presides over the fourth or middle state. After the sixth state, which is appointed to the nameless chorister of Verulam Abbey, there will dawn the seventh & final state whereof the Ram with the Golden Fleece will be once again the avatar.

THE HEAVENLY OR CELESTIAL CUPID

The Age of Pneumatism

MY foolish friend, be warn'd. The outward pæderasty leadeth to destruction; but the inward pæderasty (that is of the Spirit) is life eternal. Yea, to him that understandeth I say, Divorce thy soul from the body & wed it to the Spirit. For spirit is the breath which quickeneth & vitalizeth soul & body both together, and is the only way of deliverance. I speak of the reconciliation of the heart & mind of man, in the twofold lungs or breathing-place of Rafi, the mediator. For the lion & the lamb were friends erstwhile in Eternity, before they fell into mortal strife; whence the little Child shall lead them back again into paradise. *Q.* Wherefore? *A.* In order that lion & lamb, by an act of mutual self-renunciation, may become *self-consciously* happy in unison, for ever & ever. He & She are merged in IT ("it"); Sum & Es in EST; Love & Truth are lost & found in BEAUTY. For Rafi, the little one, is neither the lion nor the lamb; nor is HE the union of the lion & the lamb; he is that which arises betwixt & between their union for ever: he pre-exists & he causes it, he includes & he comprehends it, and finally he issues beyond it in eternity. Lo, I give you the key of life—rest in the heart of the lilies!

THE ROSEBUD OF THE TREE OF LIFE

I am the daystar, beauty, the child of dawn. In Me is consummated from eternity to eternity the marriage of love & truth. I am uprightness, integrity, itself. I am the little one, naked & unabash'd, unmoral & yet innocent. I am the one & only sex, the neuter, that which is not the negation of sex, but its fulfilment. I am eternally unripe, antepuberal, & self-begotten. The twofold sexes have their rise & fall in me. Good & evil have their rise & fall in me; yet I myself am neither good nor evil. I am for ever fetterless & free. The fiery Radix of the passionately-Tender, the secret Lover in the burning bush, unites my childish loins & divides them. (For two & one makes three, yet I am One. Beauty is one; and love & wisdom, these are two in one. But I am alpha & omega, the first & the last, the beginning & the end: I am the upright One, the little ivory horn of joy & overflowing, the beauty & the glory & the meaning of the manchild).

CUPID'S ENIGMA

[Between the two words of the heading there is a drawing of a heart (the upper half of which recalls the horizontal B's which appeared earlier). Again there is an upwards-pointing arrow through it. On the left and right, above the heading, appear the labels "BODY" and "SOUL". Below it appears the label "SPIRIT"].

"And base things of the world & things which are despised hath God chosen" (I Corinthians I, 28)

MY twofold boyish rondures soft
Are the sure base of heavens aloft.
In innocence fulfil the shape,
Feather my bolt towards the nape—
Vine-root, vine-cluster, & the grape!

(See "The Bow Restored," also stanzas "The Gospel of Ra-Phaos")

THE HEPTARCHY OF HEAVEN

(Concerning the Septenary Division of Mankind & the Seven Principles of Nature)

THE seven planetary angels or seraphs who preside over the seven ages of man are these:—

HEART

1 Sol: the sunny age of infancy.

2 Luna: the baptismal age of tides & floods, (i.e. emotions & imaginations).

3 Jupiter: dawn of wisdom or discretion.

HEAD

4 Venus, or Virgo, (with her child, Cupid or Jesus): birth of spiritual or divine desire.

5 Mars: age of fiery trial & conflict.

6 Saturn: age of stablishment; (*“Mediocria Firma,” “Steadfast is the Middle Way”*—ancient motto of city of St Alban).

LUNGS

7 Mercury: age of the divine messenger & healer, age of Revelation.

ALL the above seven constellations are comprised in the sidereal body of Rapha. They are call'd the seven Rays of Ra-Phaos, who is the celestial Cupid. Ra-Phaos, the divine Radiance, is dazzling

white; but He comprises the seven-fold rainbow colours in his prismatic arch of rays. Sol is yellow, or golden. Venus-Aphrodite or Maria is azure blue, fringed with white like sea-foam. Mercury is flaming red or rosy red. These three are the primary colours. The intermediate rays gradate through the secondary shades. Thus, Luna passes through pale orange & pale green to the blue-green & imperial indigo of Jupiter. Mars is purple, & Saturn violet or lilac. Sol is the heart: Virgo (with child Jesus) is the head: Mercury is the lungs or breathing-place (like the puff'd-out cheeks of a Zephyr with the upright nose betwixt them). In the temple of Rapha, facing southward, there is a cloister, with seven tall lancet windows. The glass of each windowpane is stain'd with one of the seven colours of the spectrum, & is sculptured with mysterious glyphs or symbols in such wise, that, as the noonday beam traverses the length of the cloister, the windows emit successively with a loud & resonant sound the seven tones of the musical scale. It was from hence that Guy of Arezzo derived the gamut. Each art has its origin & archetype in the temple of Rapha; just as the universal art of architecture is embodied in the temple itself. For the temple is the matrix of all the arts & sciences & religions of the world.

Each of the planetary angels has his season, in procession; during which his influence is in the ascendant, his colour & his tone predominate. For each angel presides over a seventh portion of creation. This procession is faintly shadow'd by the wildflowers of the English countryside. For during early spring the colour yellow is predominant, (together with white—the white lasting throughout the year), with primroses, daffodils, celandines, cowslips, &c. In the middle season blue predominates, with hyacinths, harebells, violets, &c: (among the blue, a few white hyacinths & white violets are usually to be found). In the later season only we get the rare crimson of poppies, pimpernel, &c. Between these three main groups the four intermediate or secondary tones may be traced. Why it is so may be thus explain'd. All the yellow flowers have their heavenly prototype in the Sunflower. All the sky-blue or blue-&-white flowers (such as

speedwell, forgetmenot, &c) are derived from the pure celestial Madonna Lily. The red flowers all emanate from the Rose.

The Sunflower stands for the first age of man; viz the child Adam, as he was first created in the divine image, the son of God, naked without shame; that is to say, as he was before the loss of innocence represented by the fall & the extraction of Eve from his side. The Lily stands for the middle age of man; viz the angel youth Gabriel: it is the “virginal” flower, the flower of innocence, whence emanate the celestial blue dome and the shining white clouds of heaven. The Rosebud stands for the final age of man; viz for Eros or Rafi or Holy Ghost, who includes & resumes by palingenesis the sunflower & the lily as well: (“I am the resurrection & the life”). Thus, for instance, red is really the colour of the Heart, the Holy Ghost is love itself; but this is because love only lives, and is, by reason of the Life. Again, the love without the light is a mere flame or fire. Love & light together are purely manifest in the LIFE.

THE GAMUT

THE early gamut, as is well known, consisted of six notes only, viz:—Ut, Re, Mi, Fa, Sol, La. “It was at a much later date that the seventh, *our leading note*, was admitted into the key”—significant & prophetic fact! Sol stands for the age of Sol: La stands for the age of Luna: Ut stands for the age of Jupiter: Rè (Ray) stands for the age of Virgo, or Venus, & her child, (the Christian age): Mi stands for the Martian age: Fa stands for the Saturnian age of Faros. Sa (“rather than Si”) stands for the glorious future seventh age, the age of Sanctus Spiritus.

THE 7 DAYS OF THE SOUL

1 Sunday is Sol: **2** Monday is Luna: **3** Tuesday is Ziu’s day (Zeus, or wisdom): **4** Wednesday is the day of the divine King of Light (Woden here standing for Jesus): **5** Thursday is Thor’s, or Mars’, day: **6** Saturday is Saturn’s day: and **7** Friday is the day of Frey (for Freya), who corresponds strictly to Apollo, but here stands rather in the character of Mercury.

There is a reason, which need not be gone into here, why the last two days are transposed. Let it be remember’d that Friday is the *good* day, the day of *at-one-ment*. In Norse mythology, Sol is a maiden; and Mani, the Moon, is a youth: this is due to climatic differences.

Not only the whole human race, but each human unit, has to pass through the three stages & the seven stages of evolution. The three stages are these:— **1** the male or body stage: **2** the female or soul stage: **3** the neuter or spirit stage.

THE WORLD IS FLAT

HOW all these tremendous mysteries operate is best explain'd by the fact that the universal creation is really an illimitable flat surface or plane; or, what comes to the same thing, it is the inner (concave) reflecting surface of an infinitely great spherical mirror, whose centre & periphery is God. (This is, of course, contrary to sensual appearance, according to which the universe consists of a multitude of rotating globes of matter). "Pharaos" is the name given to the reflex manifestation of Ima-Raphaos in this Maian mirror: it is that which gives rise to the manifold appearances of nature. All forms, in all their infinite variety, are the progeny of I AM and MAI; and collectively, they wear the shape of IMA RA-PHAOS himself, that is to say the shape of a naked child of 13 years. Only, as it is a *reflected* shape, the manifest pharaos appears to be reversed like the image in a looking-glass, whereby right & left are transposed.

THE BLEEDING HEART OF LOVE

Has the enlighten'd Reader ever consider'd why the human heart is on the *left* side of the body instead of on the *right* side as might be expected? And why Jesus was pierced by a spear in the right side?



Children of Paradise

THE BALANCE OF CREATION

“Male & female created he them.” That is to say, the universal creation is sustain’d by the opposing forces of expansion & contraction. Male is centrifugal, female is centripetal. . . . In the Appendix to “Water Cherubs” it is plainly shown how the final apotheosis of the human race will be a race of heavenly striplings, or beautiful ethereal juveniles, fed & nourish’d upon the “milk of MAI & the honey of I AM.” This expression is a mystical way of saying that their nature will be an equipoise between the qualities of the golden (or tawny) lion on the one hand & the silver (or milky) lamb on the other. Strength & sweetness,^I genius & sanctity, yellow fire & white light, love & intelligence, passion & purity, energy & repose, will find their fruition in these beautiful, happy, unblemish’d, uncircumcized, unitive, immortal menchildren. “I can no more say.” They are the little ones or offspring, the *rosebuds*, of IMA, the Divine Imagination.

^I “Out of the strong came forth sweetness” (viz honey out of the lion—gold from the golden). Samson’s riddle.

SPOILING THE EGYPTIANS

“All who come before Me are robbers.”

[Here a little drawing of two semi-circles (like an inverse C and a C, joined, with an arrow going up between them. There are four labels: at the top, PARADISE, at the bottom, JESUS, at the left, THE BAD THIEF, and at the right, THE GOOD THIEF)]

In one of the Homeric hymns we read of the naughty *thieving* propensities of the little god Hermes. Good & evil are equally necessary to mankind at present, & the immediate victory of “good” over “evil” (as generally understood) would be premature, as we see in the parable of the tares & the wheat.

The meaning of “evil” in this connection (*viz necessary evil*) is genius, passion, desire, the fiery creative urge in man, the masculine energy as opposed to feminine passivity. It is beneficent. Evil in the sense of envy, hatred & malice (devilish evil) has no place in the Raphaic kingdom: it belongs to the “curse,” to nonentity, chaos & old night.

The Raphaic way of deliverance is this:— 1st embrace your two contraries, 2nd advance betwixt & beyond them. The Holy Spirit is not so much the embrace of the Father & the Son,¹ as the *resultant life-force which is released as a consequence of that embrace*. Thus, the Child is not bisexual, altho’ he embraces the best qualities of both his parents, but is neuter. Similarly, the Immortal Earth of Rapha is in no-wise the “marriage of heaven & hell”: rather it is the emergence of a third & final state which was *first* the origin, & is *last* the offspring, of their marriage—a “new heaven & a new earth” in one. The *treasures* of the Kingdom (as indicated elsewhere in this book) are the sublimated versions (and, in a sense, the archetypes) of the spoils which the outspread thievish hands of the Child have filch’d to Right & to Left from the world of mortality or Pharaos. (*Wisdom of the Outermost Court*)

¹ or Virgin Christ

of a third & final state which was first the origin, & is last the offspring, of their marriage—a new heaven & a new earth—in one. The treasures of the Kingdom (as indicated elsewhere in this book) are the sublimated versions (and, in a sense, the archetypes) of the spoils which the outspread thievish hands of the Child have filch'd to Right & to Left from the world of mortality or Pharaoh. (*Wisdom of the Outermost Court*)

SEX EVOLUTION

THE UNIVERSALITY OF RAEL PHAOS

["I the Lord thy God am ONE God." See also Luke XX 34, 35, 36]

TABLE OF
CREATION

THE ABSOLUTE

Eternal Line

Ra-el-phaos, the Heavenly Cupid
(sexless, divine)

Temporal Line

angelic unisexu-als

(viz. Sons of God: Michael,
Raphael, Gabriel, &c.)

"Adam"

(or ambisexu-als)

males — females

immortal self-begot-
ten cupids, or neuters



NOW can God who is One have two images or like-
nesses? Man was created in the express likeness of
God, and has therefore only one shape. This is the shape,
as I have repeatedly shown, of a beautiful boy. Beauty man-
ifests itself in both good & truth; but it is neither good
nor truth. Boy manifests himself in both man & woman;
but he is neither man nor woman. Man & woman proceed
from boy (as to his essence), and he from them again (as to
his substance). The Holy Spirit is GOD HIMSELF in
eternity, that is to say the little child. Both Father & Son,
the lion & the lamb, proceed from the SPIRIT; and IT
(the Spirit) proceeds from them. Neither the Father
alone, nor the Son alone, is God; nor is the union of Fa-
ther & Son together, God. But the SPIRIT which first
causes their union & then proceeds out of it in unity
is very God. * ♦ * ♦ * ♦ * ♦ * ♦ *

SEX EVOLUTION & THE UNIVERSALITY OF RAELPHAOS

[*“I the Lord thy God am ONE God.”* See also Luke XX 34, 35, 36]

Table of Creation:

THE ABSOLUTE

Ra-el-phaos, the Heavenly Cupid
(sexless, divine)

Eternal Line: angelic unisexuels (viz Sons of God: Michael, Raphael, Gabriel, &c)

Temporal Line: “Adam” (or ambisexuels)
males—females—immortal self-begotten cupids, or neuters

HOW can God who is One have two images or likenesses? Man was created in the express likeness of God, and has therefore only one shape. This is the shape, as I have repeatedly shown, of a beautiful boy. Beauty manifests itself in both good & truth; but it is neither good nor truth. Boy manifests himself in both man & woman; but he is neither man nor woman. Man & woman proceed from boy (as to his essence), and he from them again (as to his substance). The Holy Spirit is GOD HIMSELF in eternity, that is to say the little child. Both Father & Son, the lion & the lamb, proceed from the SPIRIT; and IT (the Spirit) proceeds from them. Neither the Father *alone*, nor the Son *alone*, is God; nor is the union of Father & Son together, God. But the SPIRIT which first causes their union & then proceeds out of it in unity is very God.

The young child of either sex is in some degree an expression of the true sexless humanity; but the moon will be eventually resumed in the sun. O Reader, seek not my meaning outside thine own heart: I, thy little one, am within thee. Consider how the snowdrop is folded in where the sunflower is open'd out, & let this

suffice. (The infinite is for ever beyond all idea of form). I speak, in lowly figures, concerning the angel-children of God. Fashion'd bodily in the image of the boy of Bethlehem, their souls are instinct with sweet purity & a virginal & modest grace.

“Be of good cheer,” saith Raelphaos of the golden locks. “In the many mansions of my eternal kingdom all types of the human family are to be seen in their perfection—lovely youths & maidens, beautiful boys & girls, grand & noble elders, and matrons reverend & wise. Not one is lost. Yea, even the simple ignorant cannibal seeketh in lowly fashion to unite his flesh with mind: he too shall have his place. I reject nothing, I redeem all.”

COMMENTARY ON THE “TABLE OF CREATION”

RA-EL-PHAOS, the divine Logos, manifests as a celestial Boy envelop'd in the glorious Sun of heaven. The eternal unisexuals are for ever changeless & unfallen: they wear the shape of adolescent youths. The “*Temporal Succession*” shows the evolution of terrestrial man from: (1st) “Adam”—a state which may be described as “ambisexual,” wherein the *potentiality*, but *only* the potentiality, of twofold sex exists; through (2nd) the “fall” into separate male & female sexes; up to (3rd) the final regeneration of the race as a unitive branch, consisting of deathless naked menchildren or angelic juveniles, fashion'd once again according to the express image of Ra-Phaos.

N.B. In the Kingdom of Harmony, since past, present, & future are eternally one, nothing is lost. All the foregoing states co-exist there for ever in their perfect ideal forms, being perceiv'd as distinct (yet spiritually interpenetrating) spheres of innumerable “mansions.”^I Thus, all creatures, whatsoever their secret or avow'd affections may have been, are made happy at last in the eternal world of Love & Freedom.

^I and degrees

THE UNIVERSAL TEMPLE

The temple, seen in vision amidst the blue of sea & sky, appears as a golden pagoda & a white marble mosque, dominated by a square central tower of rose-red Roman tiles. Unfolding wings of multiform & many-colour'd architecture resemble Grecian, Chaldean, Egyptian, Mexican, & Hindu colonnades. There is to be seen the work of gnomes & fairies, sylphs & salamanders. Nor are there wanting gigantic remnants of Cyclopean, Druidic, & Easter Island art, relics withal of still earlier & forgotten cults of prehistoric antiquity, mysterious glyphs of cave-man & troglodyte, rude images of extinct monsters, & strange but beautiful sculptures of the hermaphroditic angel inhabitants of an æons-back pre-material civilized earth.

CONCERNING THE IMMENSITY OF THE UNIVERSE & THE DIVINITY OF THE HUMAN SOUL

The divine Child appear'd to me in a vision of the night, surrounded with a blaze of glory. Smiling upon me, He lifted me up by the hand & conducted me in spirit throughout the interstellar spaces of the universe. Sun after enormous sun pass'd in awful procession before my gaze, each encompass'd by its whirling planetary system. "Seest thou these countless orbs?" said Raelphaos. "Many of them are vastly greater than your earth. And considerest thou the multitudes of the inhabitants thereof? Understandest thou besides that the invisible spheres of the spiritual kingdom are more numerous & more densely populated by far than they? Beyond this, there are myriads of further systems which remain yet to be created in eternity, before my reflex body of Pharaos shall be finally complete. Yet know, O my son, that thou art thyself greater than the sum of all these things added together—yea, even were they multiplied by a thousand times ten thousand! For thou & I are ONE! Thou art the very love of my Love! All else shall pass away, but in My bosom shalt thou find eternal rest."

Moreover He saith "I am the diamond of quadrillion facets: I am the ocean of innumerable drops: I am the fire of countless sparks & flames: I am the central SUN of a billion billion beaming rays!"

THE CONCLUSION OF THE WHOLE MATTER
THE ROSE OF DAWN: A VISION OF THE COMING
OF RA-PHAOS, AT THE
CONSUMMATION OF THE AGE, WHICH SHALL
BE THE SEVENTH AND
FINAL KINGDOM

AT the end of the second bimillennium after the birth of Jesus Christ, the SON OF MORNING whose name throughout the heaven of heavens is call'd RA-PHAOS shall descend upon the earth in dazzling clouds of glory out of a blue sky, attended by a countless multitude, myriads upon myriads, of the little choristers of dawn, shouting songs of jubilee & playing in a mighty symphony all manner of instruments of music.

HE shall appear clothed with the sun in the form of a ruddy naked child of 13 years, perfect in beauty & loveliness. His golden curls shall be encircled with a crown of beaming gold, set in the midst with a diamond of surpassing brightness like unto a star of morning scintillating with seven points. At each of the seven points shall gleam a precious jewel. The first shall be a yellow topaz like sunshine: the second shall be an orange-colour'd sardonyx like to a pale moon, & a beryl of sea-green: the third shall be a blue-green emerald: the fourth shall be a sky-blue sapphire, & a pearl of cloudy whiteness: the fifth shall be a purple amethyst: the sixth shall be a violet and crimson jacinth; & the seventh (at the top of the circle) shall be a flaming ruby, red as blood. With his right hand He shall caress a lion as yellow as amber, and with his left hand a lamb as white as snow. Then with a roll of drums, all the nations of the earth shall be gather'd together,—white races, & yellow races, & red or brown-skinn'd races. And the angel Raphael shall alight, with the sound of a trumpet, upon a rock in Arabia, whence he shall proclaim in a

loud voice the seven days of Ra-Phaos. And beautiful youths shall bring offerings of wine & gold & wheat-sheaves & honey; and fair maidens shall bring offerings of bread & silver & milk. Then a little child shall bring purple grapes. And three young angels shall bear three flowers in their hands: the one a sunflower, & another a madonna lily, & the third a scarlet rose. And their names are Michael & Gabriel & Raphael. And the herald angel shall proclaim in a loud voice the seven days of Ra-Phaos.

On the first day he shall cry: "Let the sunshine of the spirit beam forth unclouded throughout all human life, & warm your hearts!" On the second day he shall cry: "Now all the tears shall be wiped away & for ever dried. Nor shall there be any more watery floods." On the third day he shall cry: "Wisdom divine henceforth shall inspire all the hearts & minds of men & women upon earth!" On the fourth day he shall cry: "Purity shall spring like a fragrant lily from the soil, & sweeten every life!" On the fifth day he shall cry: "Victory, final & complete, is to-day proclaim'd in the ancient warfare of the soul; the refining fires have done their work: now begins the era of everlasting peace!" On the sixth day he shall cry: "The new Church is builded & consecrated & establish'd in the soul of man!" On the seventh day he shall cry: "Hearken, O children of men! Life, eternal life, is usher'd in! The day of gladness is arrived at last. Shadows of good & evil are for ever pass'd away. Health, harmony & happiness shall reign supreme & universal! The beauty of the King shall be reveal'd to every eye! The veils are shed, the mists of dawn dispell'd. The Sun of heaven is arisen in all His glory! Alleluia!"

Then the heavens & the earth & all the constellations of the firmament shall resound with paean upon paean of praise & jubilation! Alleluias & hosannas shall rend the sky triumphant, where the smiling Virgin Mother in her azure robe sits enthroned amid shining white clouds upon a sphere of turquoise & of lapis lazuli & pearl, bridging the space betwixt heaven & earth with the twofold arc of her prismatic bow.

★ ★ ★ ★ ★

And these things I, Ralph, who write, saw with the eye of my spirit; and all shall be accomplish'd within the span of a single life-time: for time is not, excepting as a servant of the eternal will. "I and the Holy Ghost are one."

★ ★ ★ ★ ★

"For unto us a Child is born, unto us a Son is given, & the government shall be upon his shoulders; & his name shall be callèd Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace." Amen

END OF APPENDIX

Note on the Angel Raphael. Raphael, the angel of the Third Dispensation, has always, and rightly, been identified with the god Hermes, the divine messenger, healer and revealer (see Tobit III, 17). In Tobit XII, 15, he says "I am Raphael, one of the seven holy angels, which . . . go in & out before the glory of the Holy One." Michael is the angel of the First Dispensation, and Gabriel is the angel of the Second.

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THE LAND OF FAR AWAY

[On one side of the heading, a tree, floral decorations, and a traveller going up a path towards the sun. On the other side, a dragon rising from a fire, a moon and stars above, and waves below.]

*In the Land of Far Away
No longer now my footsteps stray.
Where are those deep and silent groves
Where once I met my naked loves?*

DID my spirit really stray
In a Land of Far Away?
Or a world of pure delight
Open in my dreams of night?
When the drowzy lids are darken'd
And the sensual sounds unhearken'd
And a clearer sunshine dawns,
Have I trod on fairy lawns
Of a hue so bright and green
As on earth was never seen?

Oh! 'tis a land of holy passion,
With fibres spun from every nation:
Around those daisied hills and dells
A rushing river foams and swells.
There naked-bodied, white of limb,
Mysterious children sport and swim;
And once I saw a fretted palace
Stretching over hills and valleys,
Sombre, glittering like snow
Against a sky of indigo . . .

Now I ask myself "Where is it, pray?
"Where is the Land of Far Away?"

And I search the past, & search in vain,
For all the image is so plain.
But the voice of the Preacher haunts me yet,
Whispering words I cannot forget:
“Son, with this knowledge in thy soul,
“No more a *part*, thou art the *Whole!*”

THE PASSIONATE PILGRIM
or
THE QUEST OF THE SUNCHILD;
with THE END OF THE QUEST which is HEART's
DESIRE: THE VISION BEATIFIC

"The destiny of Man is to see God, & finally to be God." Solar Proverbs

1. IN the holy city of Mecca there is a quadrate structure, which is call'd, in Arabic, "Kaabeh" or Ca'ba, the cube. It is fabled to have been built by Adam; and it symbolizes that "foursquare city" described by John in the book of Revelations, "the length & the breadth & the height" whereof are "the same, according to the measure of *a man*, that is *an angel*."

Now about the year A.D. 1000 there resided in England in the kingdom of Wessex (according to an ancient genealogical tree) an ancestor of the Fishes' Child whose family name, as then spelt, was "Chabā",—signifying prophetically the part which a latter-day descendant of his house should play in furthering world-redemption, that is the restoration of the golden age. For Chabā & Kaabeh are one; and the city of God which lieth foursquare is not a city of buildings but the edifice of God—a perfect *man*, that is *an angel*.

2. Let the seeker understand my meaning: the height is the woman; the length is the man; & the Breadth is the boy. These are respectively, intellect, affection, & delight. Before the angelic boy can be born, there must be conjunction between the man & the woman in this wise. The man must lie down supine upon his mortal sick-bed and suffer the physician, that is the "woman" (Christ), to stand upright in the centre by his bedside. Thereby the *minus* sign of renunciation is converted into the *plus* sign of realization; for the human is cross'd with the divine; & at the point

of their intersection is begotten the eternal lively Manchild in the midst of the wheel of life, [*a little circle containing two crossed diameters, and a little omega with a cross above it (as if the circle had opened at the top)*]. Boy is therefore that third dimension which gives substance, shape, or Body to his parents' union. The measure of a Man (viz: homo, which is the union of vir and mulier) is transmuted & sublimated into the measure of an Angel. How?—By *purification*. For the words puer, πῦρ, and purus are derived from an identical spiritual root.

3. Chub or chob, in the ancient Persian language, signifies a club, which is a phallic symbol. In Ezekiel XXX, 5, “Chub” (A.V.) or “Cub” (R.V.) is mention'd as an ally of Egypt (viz: physical nature). That which is chubby is that which is plump & rounded; yet chub is a cube, as shown above. Briefly, all this signifies that that lowly thing which is both upright and rounded shall be “cubed,” or in other words *made perfect*. Now, man is upright; woman is rounded; but Boy is the perfect synthesis of the upright & the rounded. [*Here a little drawing of a crown—actually the horizontal B again, with a knob rising from the centre.*] Here, then, is a mighty redemptive work. Chub, the lowly mudfish, when duplicated as chub-b into *two* small fishes, is presented by *a lad* to Christ & converted by Him into heavenly food for a multitude. In early Christian art Jesus Christ himself is often depicted as a young lad; and the word “pisciculi” or little fishes was used as a symbolic title for redeem'd children. Here we may trace the origin of the well-known expression “gods and little fishes.”

4. The child Christ with sheep-crook of Byzantine art is a type of all the divine shepherd boys, notably David the stripling of ruddy countenance whose youthful appearance excited the giant Philistine's derision, & Grecian Ganymede who became cup-bearer to Jove.

5. In the Appendix to *Water Cherubs* there occurs the following cryptic rhyme:— [*At this point there come four little drawings: I, O, an*

O with an I though the middle, and an omega (as if an opened circle) with an I above its centre. At the side of the poem, a little drawing of the earth split apart, with a naked winged boy emerging therefrom. And below that, a pod split apart, with a knob or bud arising therefrom.]

Beneath the darkling mirror probe—
See smiling BOI through suffering JOB.
When the oval cipher's split
By the bolt upright unit,
Child 13 thereby is born;
But earthly parentage he'll scorn.
When the eternal I shall go
And impregnate the letter O,
Twin-curved B is form'd below.
An Eg-o thus is hatch'd and fledg'd
Whose immortality is pledg'd!

The riddle is thus explain'd— [*Here a little drawing of a globe, dark on the left side but emitting flames, bright on the right side and emitting beams; below it the letters I AM.*] I (the upright) = Spirit, Infinity, radius, the male. O (the sphere) = soul, substance, circumference, the female. B or 13 (combination of the upright & hemispheres) = spiritual soul-Body complete, the boy-sex, that is to say the neuter or tender cupid or ever-youthful cherub, the sexless immortal antepuberal heavenly stripling, representing a perfect poise or balance both of qualities & form, and thus built for eternity. Such lovely innocent but passionate cupids are destined in futurity to be the final fruit & flower of the as yet backward & slowly-evolving human race. IOB or JOB = Chub, the long-suffering reflexive mirage-self, shadow-self, or fleshly personality, which must wholly melt away, before the heavenly little One can emerge once more into the golden sunshine of everlasting happiness and home.

6. Until this final emergence actually takes place, there is bound to be a certain oscillation betwixt the sensual & the supersensual, betwixt as it were King Pêcheur (fisherman) on the one hand &

King Pècheur (sinner) on the other: flux & reflux. But this is merely like the swing of a pendulum which gradually finds its true equilibrium, or perchance like those rapid alternations of an electric current from positive to negative whereby a steadier light is maintain'd. Q. Who was King Pecheur? A. He who, in mediæval legend, built the castle wherein the Holy Grail was hous'd.

7. Wide is the sweep of a cross-cut saw from side to side, & wee in proportion is its bite; yet, albeit slow, its advance is both sure & steady. Such, during regeneration, is the progress of man the individual, and of man the race, towards paradise & God.

CHAPTER I

ROSY-FINGER'D DAWN & THE LAND OF PROMISE

[On the left of the heading, a moon, a star, MAI, and IMA, with a semicircle open above, and a plus sign. On the right of the heading, a minus sign, a semicircle open above, then a scythe (the minus and the semicircle), with I-AM above them.]

*“Which is the way to the land of promise & the holy hill of Arafat?”
“Straight as an arrow it lieth, betwixt St. Michael’s Mount on the right
hand & Moel Famma on the left!” Book of
Solar Proverbs*

BY the land of the sunflower is denoted the legendary region of the orient call’d Eden & Paradise where mankind had its origin. Whether Ind or Mesopotamy or Chaldea, why enquire? Being spiritual, it cannot be precisely located. In this book it is symbolized by “Arabia,” which is as it were the navel of the world.

It is not for nothing that France, the land of the *lilies* (*white lilies upon a blue ground*) was the foremost state of the *middle age*. France was the land of “la Pucelle,” the home of chivalry, of the adoration of “our Lady” & the exaltation of the feminine. England, on the other hand, the country of the *rose* & of the golden *crown*, will be the cradle of the rose-bud ethereal striplings of futurity, who will be the final crown or consummation of the regenerate human race. The famous red & white roses of England originally derive their hues from the blood & water which flow’d from the side of Jesus.

When Jesus wrought this first miracle at the marriage-feast of Cana, by changing *white* water into *red* wine, he said prophetically “*woman, what have I to do with thee? mine hour is not yet come.*”

The roseate hues of spiritual dawn are reflected from the pink wings of the holy Dove. And it was a rose-colour’d cockatoo which came to the writer, so mysteriously, out of the snowy wood at

Curridge to live with him, as related in *The Heavenly Cupid*. Red are the cliffs of Devon, & white the chalk-cliffs of Kent: nor is there wanting the yellow cliff of Golden Cap. In infancy, the child of the Fishes was mark'd on the forehead with a faint rosy cross. "I am the rose of Sharon & the lily of the valleys."

IMA OR IMANUEL

JUST as the beauteous boy Ganymede supplanted the damsel Hebe in Jove's favour and was appointed in her stead to the post of Olympian cup-bearer, since the red wine of eternal existence appertaineth not to a separate feminine; even so, & for the same reason, the red rose of England overcame and absorb'd the white rose.

Hebe's "indecorous" fall which offended the All-Father is identical with the fall and consequent curse of Eve; & it is redeem'd in the same way—by the advent of the holy stripling.

For in this myth Ganymede stands for Yma or Imanuel, the youthful spirit of imagination. So does the lovely boy Adonis, who resolutely & according to nature resisted the amorous solicitations of Venus. She frankly confess'd his superior status and beauty of form; and no wonder, since he represents the Lord Adonai Himself.

THE following is an extract from an old "Heavenly Cupid" notebook, but unprinted in the book itself:— "I exalt the Woman, the divine Soul of the Universe, into her high place, her supremacy. For she is the invisible eternal Mother of the Menchildren of God who are His visible eternal little sons. To draw woman down into a physical separate body is to degrade her from her throne. And we get ugly fallen man as a consequence. But in my true race of visible eternal boyhood, she—the woman—is within; and that is her true place, which is the high place of God for ever. These children are male without, because that is the order of things. The Spirit of God is male, & the Divine Soul is female, & the outward expression is again the male—the perfect *sexless-male* body, the boy's lovely little body."

No sculptor has express'd the loveliness of the Human Form Divine so well as Praxiteles & his school. I speak of the image of Adonai, Imanuel, or Raelphaos, the rose of the world. The flesh of the children of God who are made in the image of God (they

inhabit the inmost heaven) combines youthful masculine uprightness, slenderness, suppleness, firmness & strength, with delicate smoothness & exquisite grace & rondure of form. They are in no sense androgynous, since they have the physique, the character & organs of beautiful male juveniles; but their hearts are tender, & their souls intuitional: this is mystically ascribed to the “Mother’s milk” within them, & this constitutes their so-called “feminine portion”—but it is interior, not external. Their love together resembles that of David & Jonathan, “passing the love of women.” It is a fragrant heavenly love, sweet & strong & satisfying, it is love tender & pure as a mother’s, and passionate as a bridegroom’s.

A DESCRIPTION OF FAR ISLE

*... whence do I recal
That world infinitesimal,
Comprising yet in its degree
The compass of Infinity?*

FAR isle!—it is no easy matter to describe, in ordinary language, a region so inaccessible, so secret, & yet at the same time so universally manifest! Its very familiarity blinds most men to its omnipresence! It is *too* close for them to see! Far, in fact, is less a locality than a state of consciousness. True, a fleeting glimpse from time to time is reveal'd to most folk in one way or another in the course of their life—especially in some crisis of tribulation or of joy—but except during the intuitive period of infancy, that rare glimpse is all the contact which the majority of mankind makes with the everlasting home of its spirit. Fallen sensual man is envelop'd around with a shadowy cloud of false perception, a lowering mask or screen of illusion & phantom appearance, which he mistakes for reality; and seldom indeed is the living sunshine able to penetrate this thick fog of dream.

To the eye of the visionary, on the other hand, all is spiritual: he sees the golden kingdom even in the squalid marts of the world, and nothing is outside God to him.

Yet let not my meaning be misunderstood, either. Far, or Fair, isle is a real place, which can be visited & seen like any other country. But only the pure in heart & the sons of divine imagination know the way. My purpose here is to describe one or two of the main features of the landscape.

I have already explain'd elsewhere in this book how the golden temple of the Sunchild is situated in the heart of a forest labyrinth of ancient oaks. Amidst a woodland clearing not far from the southern gateway there is a little garden paradise of flowering herbs—blue borage, and bergamot, and scarlet lychnis, larkspur, gillyflower, with wild thyme, southernwood, narcissus, and the

yellow asphodel, & tall pink hollyhocks & great golden sunflowers. Nearby, beneath the shade of a sweet-brier bush, is the Well of the water of life . . . and inscribed thereon, on a flat slab of rock, are the following verses:—

Drink, thirsty children!
Here is no drouth!
Here cooling waters
Slake thy parchèd mouth!
At this crystal fountain,
Fed by heavenly rains,
The children of the king shall bathe
And wash away their stains!



Water of Life

Somewhat to the south & east of this again, the Tree of Life grows out of a level greensward. It is a curious spreading tree of fantastic growth, but of no great height. A few feet from the ground the trunk divides into seven main branches; each branch bearing a different kind of fruit. Without going into too much detail let me remark that the boughs twist in & out, & interlace with one another, in a manner so intricate & serpentine as to be almost grotesque. Now the three principal branches bear, respectively, golden oranges of great size, a kind of composite fruit blue & white in colour, partaking of the character of the fig & the grape together (a sort of pomegranate), and the crimson apple. This last is the fruit of wisdom or knowledge, whereof Chavah, or Eve, partook & gave also to Adam, & they did eat, to their own shame & confusion. The fact of the matter is, that this apple is the particular perquisite of the rosy-cheek'd Adonai, from whose childish loins both Adam & Eve sprang, & to whom in the latter days of the New Testament they in turn (as Joseph & Mary) gave physical¹ birth in the person of the child of Bethlehem. The fault lay therefore not so much in the act of eating the fruit of the tree of knowledge (indeed it is meant to be eaten), as in this—that mankind sought to eat of it *before the time was ripe*. For the time of apples is the *third* season of the year. The proper food for Adam, in the early days of Eden, was the yellow fruit which I have described above as “oranges”;—dragon-guarded to protect them from the profane, they were known to Grecian mythology as the “golden apples of the Hesperides.” At a considerably later date his diet should have been grapes, both purple & white; while Eve should have refresh'd herself with figs of the same colour.

As things befell, most unfortunately for mankind, soul & body conspired together against the Creator Spirit—an adulterous deed, which in after-generations gave birth to an abortive progeny call'd the “physical intellect”—the “fool who hath said in his heart, There is no God.”

¹ viz: mystical

Such then is the explanation of the “curse of Adam,” the loss of innocence, which caused him to hide his shame with a “fig-leaf.” And this is why Christ Jesus, “the vine,” who undertook to redeem the fall of Adam, cursed the barren fig-tree, because “the time of figs was not yet.”

As soon as God [*here a little circle, with crossed diagonals therein*], in the person of the virgin Christ [*here a little circle, with a cross above it*], has completed the universal redemption of mankind—that is to say, as soon as all human beings under Christ’s guidance have become interiorly like “little children,” namely innocent & beautiful in soul—then will the third coming take place, in which the Lord himself will appear as a little Child [*here a little omega with a cross above it*]. For in the first dispensation the masculine side of God, the yellow “lion,” to wit *power*, was predominant: in the second dispensation the feminine side of God, the white “lamb,” to wit *meekness*, is predominant. In the third dispensation of the future the ruddy CHILD shall reconcile the contrary qualities of the other twain, by absorbing into Himself the fiery genius of the one & the bright sanctity of the other.

Verily, the crimson apples of the era of fruition must be stain’d to their rich hue by the purifying blood of the “lamb slain from the beginning.”

Note: Citrons or lemons are the fruits of Luna; whorts (heraldic “hurts”) are the fruits of Mars, &c: the *colour* is the key. The Vine is Bacchus.

THE MYSTIC CALL & THE VISION OF ADONAI

“Knock & it shall be open’d unto you, ask & it shall be given unto you, seek & you shall find.”

*O, I have thrill’d with joy & hope,
Upon a blue September day,
To stand beneath a hillside slope,
In some wild valley far away,
Of bramble-bents & twisted thorn;
Where fleece has caught of ewes unshorn;
Where shining wisps of thistledown
Blow among tussocks green & brown
Mounded by coney & by mole!
(’Twill amply satisfy the soul
Merely to view with tranquil eye
The hilltop lined against the sky—
To watch the sailing clouds go by).*

THE triune deity is Father, Virgin-Mother, and Son or divine Child. In youth, first, the seeker will hear the call of the Father. One day, by the wayside, the I AM will speak to him out of the burning bush; & he will know that he is summon’d, like Abraham, to proceed alone & in faith.

Blessèd is he who, in middle life, heareth the call of the Mother. Her voice will come to him like an echo from far away & long ago. In the midst of some sequester’d wilderness of leafy woods, green meadows, & quiet streams, from beyond the blue hills of the horizon, her yearning cry will be borne to him. “Come back,” it seems to say, “Oh come back, little one, to my loving arms!” It is an appeal of infinite tenderness, so sweet, so poignant, as at times wellnigh to wring the heart. Yet can she sound all the stops of human emotion; & some whiles she fluteth with the pipes of Pan, or with fairy oboes, or sweepeth as it were the strings of invisible

angel harps, or ravisheth the soul with mysterious music of the spheres.

Such is the lovely Womanhood or Virgin Motherhood of God. Hers is a mystery of the holiest. Dwell deep in Her, O poet soul, strike deep thy nursling roots; for hers is the pure heart of Nature. Before the wondrous mystery of the Incarnation, the very seraphs bow the knee & veil their faces with their wings in mute & lowly adoration. Yet beware! True, in an ideal sense, though all the praises which poets have bestowed on womanhood may be, I say beware of idolatry & worshipping a type! Holy, holy, holy, is the Child, the little Lord of Life, & He alone! She giveth shape & substance, form & mould, unto his mystical Body, yea she clotheth Him in flesh; but He is Beauty, & is the first & last, the origin & end of all, the one, the supreme reality. To HIM alone is worship due.

In elder life, the seeker will receive the third & final call, the call of the Child, urgent & irresistible. At that sweet but imperious summons, he will tear aside every veil and press inwards to the very centre of his being. Quitting the earth, he will burst his way through the fiery cordon of hell & the paternal hedge of flames & billowy smoke. Next, he will plunge into the depth of the maternal seas &, rising, soar into the blue empyrean, beyond the belt of white & fleecy cloud. There, in the zenith, the golden temple of the Sunchild will confront him, blazing with the glory of a myriad sunbeams. Falter not at this point, O seeker of the Sun, cast fear aside! press inward still! the end of thy questing is in sight! Advance boldly up the steps to yon majestic portico, betwixt the two ebony pillars: knock thrice aloud. Lo, before thee hangeth the last veil of all, a heavy curtain in a single piece, filling up the entrance; but through its folds warm gleams of the ever-living daystar percolate. Now charge thy soul with fortitude; and with thy will shalt thou rend the curtain from top to bottom!

The temple melts away: nought now is visible save HIM. But how shall words describe the vision beautiful? Enveloped in dazzling sunshine appears the naked form of a glorious MANCHILD. His golden locks, his smooth rounded & ivory

limbs, his violet eyes & rosy lips, his countenance of serenest innocence & beauty—so perfect, so marvellous, so divine—this is very Love itself, Love manifest, Love's visible substance, shape, & being. It is not lawful, even were it possible, to say more. But one ultimate experience still awaits that passionate pilgrim & ardent votary of the Sun, who dares to take God at His word. This is the kiss—the pure & perfect & reciprocal caress, whereby the Lover & the beloved become one for evermore. It is the union of the infinitesimal with the Infinite, of love with Love. It is the return of the ray to the Radiance. Yet even *here* no individual identity, no form, is lost: nay, rather, *All* is found. In this unspeakable & culminating sacrament, *existence* is merged in *subsistence*, without loss. It is the final peak and apotheosis of individuality.

THIS IS THE END OF THE QUEST

CHAPTER II

OF FALLEN CONSCIOUSNESS OR SENSE-PERCEPTION GOD & THE NEIGHBOUR

“Romance,” said the poet Coleridge, “is the very language of love.” It is so; and, being so, is divine, substantial, & everlasting.

BODY is a temporary vehicle, of value to the soul in God’s design. Matter is densified spiritual substance: it is corrupt only in semblance, owing to a false spirit of materiality which has enter’d in. There is a right & necessary reaction to the spirit; and there is a wrong & perverse reaction to the spirit. There is a true, as well as a false, materialism. For nothing physical is evil in itself. Body & matter are to be used, but neither to be misused nor abused. Materiality is “the devil & Satan,” that apostate spirit: it is the Usurper’s kingdom of this world. It is fallacy & falsity, and leads to eternal death.

Body is as it were the globe of an electric light bulb: soul is the filament: spirit is the subtle invisible current of vital magnetism or living fire, which manifests itself in incandescence in the filament. The will of man is the switch. GOD alone is light in Himself; & only that is divine & everlasting which consents to manifest His light. The rest, namely all that rejects His light, is doom’d to fade into eternal darkness & perish. By this we may know what God & the neighbour are. God is light; & the Neighbour is all of creation which manifest God’s light. That which refuses the light & chooses to continue in darkness is not my neighbour. The man who declines the gift of God’s spirit is not human; alas! he is scarcely even an animal. But all holy & perfect things, & these alone, proceed from God. “Ye must be born again.”

Thine own perfect ideal of thyself is the reflexion, in thy soul’s pure crystal mirror, of God’s perfect idea of thee. Spirit & soul alone are perfect man. Intuition & inspiration are the only perfect guide.

THE THREEFOLD HUMANITY & BORS, THE MALE PRINCIPLE

“HE-she or it” is the Third Person singular. Written thus (as an anchor):— it [*The word “it” here does look like an anchor. There are three rays emanating from it above.*] is a composite symbol of the 3 guardians of the shrine of Rapha. The dot on the masculine or dexter side (as the word faces the reader from the page) indicates that single spot or blemish on Bors’ virginity which is mention’d in every legend of the grail. Bors is Boaz, *in reflex*. Behold, I show you a mystery!

THE THREEFOLD BENEDICTION

TWICE hitherto^I hath the writer been united with the Central Being of the universe. First, in early middle life he was received during the secret watches of the night into the pulsing Mother-Heart of God. Later, in March 1941, he was admitted throughout a whole week into the radiant Christ-Mind—a state of brilliant illumination & transcendent joy. Now, when God’s time is ripe, of a surety shall he receive the third & final blessing, which shall be along the lines of LIFE. Do thou, O Holy Child, so sanctify my heart & cleanse my soul of the contamination & guilt of matter, that I may be deem’d worthy to receive so great a favour.

PISCES

FEBRUARY 8th, the day of the nativity of the Fishes’ Child, was also the birthday of his paternal grandfather; and it was the day of the *death* of his ancestor Thomas the deist, “doubting Thomas.” In February fell the ancient Roman feast of Lupercalia: it was the festival of naked menchildren^{II} under fourteen years.

^I 1945

^{II} viz:—spiritual Innocents (ps 127, 5 & 6: Pr Bk version)

“PISCICULI”—THE CHILDREN OF PROMISE

*Hail to thee, O heaven's queen,
Whose girdle is the grasses green!
And thy gown of rosy fire
Is the hearth of heart's desire!
Sea & sky derive their hue
From thy robe of azure blue!
Mother of the smiling earth,
In thee all my loves have birth!
O my mother, sweet & mild,
Make me once again thy child!*

MAY 1st is Maya's day. *Elizanna died on May 1st.* It was on Mayday, in my youth, that the little naked blue-eyed flaxen-hair'd Berkshire boys—“non Angli, sed Angeli”—her favourite children, used first to run out to bathe in the Kennet. They were like pretty may petals, pink & white—fairy children. The maypole was their symbol. May or Maria is the goddess Freya, after whom Friday was named. . . . Friday is the sabbath of Islam: in the “Isle of the Lamb” (which is Pharos) Friday & Saturday make *one holy-day*. The spiritual millennium will be an age of crystal or ethereal Gold.

A PROPHECY OF MERLIN

WHEN the “Saturnian kingdom,” known to our forefathers as the Golden Age, returns to earth, the transfigured & purified passions will emerge in all their “uncurb’d glory.” These are represented by the giants,^I who at the downfall of Saturn were imprison’d underneath mountains.

Merlin prophesied that their release from imprisonment would come about when the union takes place in a single offspring of the lines of Job and Arviragus. This signifies the spiritual union of Arabia with Britain. Arabia, “the land of Uz,” stands for a pure monotheism; for romance; and for a paradise of sublimated, not suppress’d, delights. Britain is the land of Roman, Northman, & Celt.

THE GOLDEN KEY OF TRANSVALUATION

TWOFOLD are the wards of the lack of Man, set as it were back to back; and their names are spirit & sex. The key which will best unlock the door is the golden key of “transvaluation.” In the hands of a true philosopher it will harmonize the two apparently contrary wards and convert them^{II} into one.

^I Rephaim

^{II} Let not Atus, then, be my symbol of emancipation, but rather Ganymede.

CUPID & HIS BOW

NO painter has portray'd the angelic beauty of young boyhood better than Bouguereau, as his two deeply symbolical pictures "L'Amour à l'Affrit" & "L'Amour Brisant son Arc" show. My own designs are sometimes parabolic and need to be interpreted. For instance, in the "Final Avatar" drawing, the physiognomy of the wing'd figure is intended as a composite expression of the five principal branches of the human race—the white, the yellow, the red, the brown, & the black. These are the five senses of the soul, the five wounds of Christ, the five barley loaves of the miracle, the five vowels of the alphabet, and the three sisters & two brothers of the household of the Fishes' Child. All my writings are deeply prophetic, so are all my designs. Celestial correspondence is the key to their meanings. Not one word of "Water Cherubs" is to be taken at its face value; that is, in a naturalistic sense: there is no word in it which, to the initiated reader, does not relate to the astronomical soul-history of pisces, gemini, virgo, and the precession of the equinoxes in Man.

My reader must be an Adept, as well as an artist, poet, & musician. For example, take a page of the Waltham St Lawrence poem in this book, wherein a schoolboy is seen returning home to his mother's cottage and receiving her loving welcome. This signifies the return of the prodigal Son to the Mother-Heart of God.

Where it is said in "Water Cherubs" that "such love has no 'woman' (i.e. soul) in it," this means because it is lifted above the psychic into the celestial region^I—"and there shall be no more sea."

^I assumption of Mary

THE HEAVENLY ARCHER

I, EROS, am known as a “match-maker,” because I inspire the union of my parents, Aphrodite & Hephaestus. They are but the left and right arcs of my bended bow; while I myself am the arrow whose point pierceth the gold circle in the centre of the target! [*Here five little drawings, of which three are of the rudely horizontal B with an upward-pointing arrow, and two of a circle with a dot in the centre.*]



The Age of Gold

THE NARROW WAY

II Esdras, Chapter 7, verses 7 & 8. Hephæstus is the “Fire on the right hand.” Aphrodite is the “Water on the left hand.” Eros is the breath of Air or Spirit, which passes upward, like an arrow, “betwixt the fire and the water.” N.B. At the dangerous bottleneck at the midway point of the path of salvation, only “*one man at a time*” can win through. [Beside this paragraph, there is again a drawing of two hemispheres, divided by an arrow. Around the drawing, clockwise from the top, stand the legends: air, water, earth, fire.]

ALBION, ISLE OF FAERY

SAINT ALBAN, whose day falls on the morrow of the summer solstice, represents the pure *white* of the Spirit: he is the protomartyr of Albion; and the blood of his martyrdom is the red rose. Amphibalus, his constant companion, is his cloke or zone of azure foam-fringed sea. Oh, England, England, awake to thy high destiny! Art thou not the Lloegr or Logris of the druids, land of prophecy and promise, land of the third & final advent of the holy LOGOS? Does not the whole creation groan till now, waiting for the manifestation of the Songs of God within thine ancient rock-bound coasts?

Beauty, Body, Buddh, and rose-bud Boy are one. If I am the as-yet-unacknowledged preserver & saviour of Britain, and if I am destined in the dim & far-off future to be the acknowledged king & leader of her peoples, who form a seventh portion of the population of the globe, then let my Anglian children of dawn hear my word even as my Indian children of dusk hear me.

THE NINE MUSES AND THE AGE OF MUSIC

THERE is a nine-fold man, as well as a sevenfold. This nine-fold Man is portray'd in the sequence of nine symphonies by Beethoven. The first symphony represents the innocent paradisaical state of "Adam," the childhood of the race. The choral 9th symphony celebrates the final advent of the Prince of Peace. The central or 5th symphony describes his second coming, in the person of the boy Jesus, into the spiritual temple. This Vth or "Victory" symphony is thus explain'd. The energetic first movement is the Father, the tender second movement is the Mother, and the joyous third movement with its infantine gambolling rhythm depicts the emergence of the playful Manchild. The finale is a triumphant recapitulation & reinforcement of the three foregoing movements, and ushers in the era of everlasting harmony, freedom & love.

PRIEST, KING, PROPHET; & THE FIERY BAPTISM

THE three holy children, Ananias, Azarias & Misael, represent Gabriel, Raphael & Michael: these are, respectively, the feminine, neuter & masculine principles; or Religion, Art & Science, united by the Lord in the sacred fire of the Holy Ghost.

There are three testaments all told, whereof the Bible contains the first and the second; and thee are the two tables of stone—*[Here drawings of two little tablets, with the letters M and G thereon.]* The Book of Rapha is the third testament, & coping-stone.¹ *[Here a drawing of a stone arch or henge, the two upright stones labelled M and G, and the coping-stone R. Through the arch is seen the sun.]*

¹ Stonehenge was presented to the nation by a scion of the heptarchical house of Chaba.

THE CASTLE OF CARBONEK

IT was in April of the year 33 that Pelles'¹ castle, the home of the grail, was burn'd to carbon.

HOLLY & MISTLETOE

HOLLY berries are the blood-drops on the brow of Jesus. Mistletoe berries are the teardrops shed for the death of Baldur, the northern sunchild. Red berries & white berries signify the wine & the water. In infancy the Child of Pisces had golden curls. His nativity is the *eighth* day, I speak of the consummation of the seven days of creation.

THE RETURN OF THE CHILDREN OF PROMISE

Jeremiah XXXI, 15, 16, 17, A.V. In Ramah (that is to say the city of the Ram), RAHEL (that is to say RA-EL, the divine Parent or Father-Mother) weeps & refuses to be comforted, because She has lost her children or rays, who collectively comprise PHAOS, her radiance. But “*there is hope in thine end,*” saith the Lord (Raelphaos-Adonai) “*that thy children shall come again to their own border.*” (See “Water Cherubs”). [*Here a drawing of five little fish, labelled Pisciculi or water cherubs*]

¹ Pelles (for *pellis*) = integument, outer covering, body of flesh

THE DIVINE TRINITY

RA is God the Father: El (or Allah) is Nature, the Mother: Phaos is the Child, who is the origin, union, & offspring of the other twain, & he shall reconcile them at last. [*Here a little drawing of an eye, and in the left margin, Ay or I, and I-O. In the right margin: God and Nature reconciled in Man at last.*]

In ancient Egypt the holy child was call'd Horus; the parents were Isis & Osiris. Joseph or Osiris always wears a "coat of many colours"; that is to say, an aura of the seven & the five prismatic rays. Benjamin, the youngest of his household, is the Ram; and Rapha is the fifth (or seventh) star.

MOËLREN

EARTHLY cupids are at best a true-cast shadow, a reminder of, or stepping-stone to, the heavenly cupids, who wear the divine shape in all its perfection in great diversity of beauty: (they sport for ever in innocence before the face of God, & are His chosen loves).

Amidst the park-like grounds of the cymric temple of Rapha—had it materialized—in a natural amphitheatre of sunny lawns & greenery, set in the heart of the blue mountains and surrounded with rocks & ancient trees, the Fishes' Child had proposed to revive the wonderful Greek festival of gymnopædia wherein young & beautiful naked boys^I perform'd rhythmic dances & exquisite harmonious evolutions to music, in occult sympathy with the planetary movements of our solar system.

Alas! such a sight was too precious for fallen mortal eyes to behold; and it had to be withdrawn for the nonce to higher spheres, for the sake of protection from profane & degraded souls—dwellers of Sodom & the low-lying cities of the Plain, corrupters of the pure & holy loves of angels.

N.B. The Welsh word M.O.E.L.R.E.N (Moel-y-Rhen, the Lord's Hill) is said to be compounded of the initials of the seven members of the household of the Fishes.

^I Menchildren (Latin, liberi “the free”) are a spiritual type & correspondence.

THE TRUE MARIA

May Queen

[*Marginal drawing: a circle containing a cross, and surrounded by rays. Below it, a moon and five stars. Below that, the quoted legend:*]

“We are Seven”

THE mistake which poets, blinded by sex, have made is in ascribing to the outward womankind what belongs to the *inward*, to the *separate* feminine what belongs to the eternal Motherhood of God. To quote from another unpublish'd note of the “Heavenly Cupid” period:—“Those poetic men who adore the ‘divine female form’ see the true Maria *shining through*, and mistake the transitory vehicle for the transcendent reality.”

There can be no female *body* in the highest heaven.

The “good woman more precious than rubies” is not a *bodily* woman: what is meant by the expression is the tender parental love of God.

ROCK OF AGES, CLEFT FOR ME: JACHIN & BOAZ

THE truth, which cannot be repeated too often, is that the sexual male and the sexual female are each but half a man. This does not mean, however, as certain mystics have supposed, that their *union* constitutes a man. No! Man is not the sum of male & female: he is more than this. Male & female sexes are merely evanescent shadows, in the plane of illusion, cast by the right & left sides of the eternal Youth, the Logos, Raelphaos. He alone, the Heavenly Cupid, is true Man; & his true-begotten children all wear his express image & are his little holy brides & his loves for ever.

These “children of the bride-chamber” are typified in the New Testament by John the beloved disciple, who according to ancient Catholic tradition was a young boy in his fourteenth year when he reclined so lovingly in Jesus’ bosom. His character was tender & soft on the one hand, yet on the other hand fiery & masculine, by reason of which he was nicknamed Boanerges “son of thunder”. His nature withal partook so deeply of the wisdom of love that he alone of the disciples truly fathom’d his Master’s inner meaning. And of all the twelve, to him alone, the beautiful child disciple, was it promised that his spirit should survive until the final triumphant advent of the King.

CONCLUSION

THE inspired message which, through me, has been given out in this book &, previously, in “The Heavenly Cupid”, contains the deepest wisdom concerning the nature of God which has yet been reveal’d to mankind. Only to a pure but passionate Uranian spirit could the innermost truth be unveil’d. To the single eye of the heavenly pæderastia alone is it given to penetrate to the ultimate secret of the universe, the spiritual holy of holies. By woman it can be apprehended (as it was of old by Mary, at the Incarnation) through the meek & lowly mother-heart within her.

My evangel is derived from Higher Worlds: I am but an instrument & a pen.

HERE ENDS THE SECOND CHAPTER;
& HERE FOLLOWS

AN APPENDIX

THE SOLAR DOCTRINE

[A little marginal drawing of a circle with a semi-circle attached to its top, resembling horns. Attached to its bottom is a cross. The whole labelled Mercurius.]

THE substance of my doctrine is that man is not a duality, but a trinity. St John says (1st. Ep. Chap. V, v. 8): “There are three that bear witness on earth, the Spirit, & the water, & the blood; and these three agree in one.” Man is not a male & a female human animal. Man is a divine spirit. Of the threefold rainbow hues, red is the husband, blue is the wife, yellow or gold is the child. B *[drawn with exaggerated curvature]* is the well-strung bow: O or *[here an O with a central dot]* is the target: I or Y *[actually more like an I with a slightly arrowed top]* is the little arrow. These are father, mother, & child. (Mark, my reader, how the spiritual symbols interchange & modulate into one another—“the boy is father to the man”!).

The temple is rebuilt “*in three days*,” as Jesus said. Salvation will come when the manchild is born in you; but not till then. The woman may save you from the man; but the child will save you from both the man & the woman.

THE TWOFOLD MAGNET

[In the left margin, a drawing resembling a magnet, with a vertical bar, and an ear, like part of a capital D, on either side of it (the left one reversed) as lines of force. The top of the bar is labelled N, the left ear M, and the right ear F. In the right margin:] male female neuter.

TO attract & to hold the bar in position, see that your twin magnets are rightly polarized! Lo, I give you a key of life!^I

CABALA

“CHUBB means safe,” “Chubb for your safe deposit,” &c, are expressions which signify that man should lay up to himself treasures in heaven. The figure:— *[here a little drawing of a shield, with a cross in it and little circles in the four quadrants]*^{II} is the ship of the Gospel, the ship of Zebedee. The heraldic device shows the golden Man, in the midst of the azure sea, & surrounded by the fourfold elements. The legend “vive vivat” relates to the holy Spirit, viz:— the *life*, the *breath*, or *breadth*. The crest of a demi-lion rampant holding a golden bezant signifies the triumph of the Lion of the tribe of Judah in celestial heaven where *all the elements are merged in one*.

N.B. Chavender (another name for a chub-fish), in the primæval Romani root-language, signifies “Unto-the-Children”; that is, of Chavah, or Eve.

^I Φ, or ὀφίς, is the serpent of wisdom, Raphael or Hermes

^{II} Shield of the house of Chaba

THE THIRTEEN PLAYING CARDS

RA-PHAOS is the innocent Ace, the little ONE, the alpha & omega, the first & last, before whom all the other twelve, including King & Queen, even down to the lowly deuce, must bow. (See Genesis, Chap. xxxvii, v. 9). RA-PHAOS is the little white King's Pawn, the child who is crown'd & enfranchised at the end of his chequer'd career, on attaining to the eighth square. The ace was call'd "Alice" by Lewis Carrol [*sic*]; Alice, of course, representing his own soul—his Aleph. In "Water Cherubs" I call'd it "Alfie", viz:— Alpha. This also is Coleridge's "Alph the sacred river," the stream of the soul, who when united with RA, her Lord & Sun, becomes Ralph or Raleph, & flows "through caverns measureless to man" (viz:— successive wombs of eternal being, transmigrations, or *lives*), into a psychic sea, no longer "sunless" but full of spiritual brightness & sunshine. It is call'd the Sea of Mayax.

ROCK OF AGES, CLEFT—FOR ME!

SEXLESS SEX or positive neuter! Being *neither*, I yet comprise *both* & *each*. It is not by a separate masculine sex worshipping a separate feminine sex that eternal life is obtain'd. The third sex is the most ancient & honourable; & it alone will survive *for ever*, long after the two accidental^I sexes have merged into one another & finally disappear'd. IT, I repeat, is more ancient & honourable than "he" or "she". IT is immaculate.

^I or *experimental*



~ Angels in the Third Heaven ~

THE CRYSTAL-MARINE MIRROR

Rev. Chap. IV v. 6:— “Sea of glass like unto crystal”

CHRIST, on his return to his true celestial status, sits at the *right hand*^I of the triune throne. Why? Because the *mirror'd reflexion* is become once more the *reality which mirror'd it*. Bride is united with Bridegroom. Jachin becomes Boaz. John, or “Jack”, becomes Boanerges. Iacchos becomes Bacchus. Feminine passivity is wedded to masculine activity. The moon is restored to the sun.

“HIT!”

(see Leighton's picture)

THE masculine or positive path of energy leads to ultimate dissipation outwards—perdition. The feminine or negative path of passivity, “*via negativa*,” (the path of the nun) leads to ultimate annihilation inwards—nirvana. Only the middle way, the neutral way, the path of the little One, Phaos, the spiritual order, can save. O my disciple, advance betwixt the All & the Nothing, betwixt the Black & the White! Thou shalt hear a voice behind thee saying “this is the way, walk ye in it,” when thou turnest to the Right hand or to the Left. [*Here arrows pointing back to the Angels in the Third Heaven.*]

^I viz:— the love-fire side

PARADISE; & THE CELESTIAL HEAVEN

IT was beyond Beaulieu, or Beulah, in the New Forest, that the Fishes' Child came to a celestial shore where white pebbles shelved down to a crystal sea. Nevertheless all pure personal joys were found there also.

PREFACE TO THE THIRD CHAPTER

IN the temple of Sol, over the portico of the great antechamber, there is a fresco, which is reproduced elsewhere in this book as title-page to the prophecy call'd THE GOLDEN KINGDOM OF POETRY. It depicts the seven states or stages of the creation of Man. An uncolour'd drawing can give only a faint idea of the fresco; since the colours are an integral part of its meaning.

Not to dwell on the earlier states of evolution, as given in Genesis, from a nebulous or gaseous state, through mineral, vegetable, & lower animal states, up to man & woman, let me proceed straight to the point of emergence from the sixth, to the seventh, state. R.C. at the foot of the cross (whether to Roman Catholic or Rosi-Crucian) means the church establish'd. Now, in the original fresco, the head of the principal figure—the glorified & transfigured Child of Bethlehem—is surmounted by a floating crown of bright gold. The letters I.C. (for Iesous Christos) signify, among many other meanings, the triumph of music & harmony.

CHAPTER III

THE GENESIAC 7 DAYS OF THE CREATION OF MAN

1st Day. *Light*:— stands for the Sunrise of the Affections.

2nd Day. *Waters*:— stands for Lunar Tides, Moonrise of the Emotions.

3rd Day. *Earth*:— stands for Mind, Awakening of the Thoughts & Intellect.

4th Day. *Luminaries of Heaven*:— stands for Birth of Understandings & Intuitions.

5th Day. *Fishes & Fowls*:— stands for Products psychic & spiritual (under test of experience) of the foregoing states.

6th Day. *Man*:— stands for the Divine Image completed.

7th Day. *Rest*:— stands for Blessing & Sanctification.

HERE we may read, in brief, the entire soul's history of Man the individual, and of Man the race. As an epitome of evolution we may trace the rise of Humanity through seven stages (Jacob's Ladder), viz:—(1) Fiery nebula, or gaseous state, which condenses to, (2) a liquid or fluidic state and, (3) a solid state: (4) essence of (as yet unconscious) life breathed into the embryo or germ: (5) lowest forms of existence—zoöphyte, amoeba: (6) reptile, mammal, &c, up to Man: (7) Nirvana or celestial existence, Angelhood. (The Æons-long Stages & Million-fold States of Human Evolution)

Man himself is a portion of the divine Spirit; but his *bodily vehicle* has evolved through three successive main stages, viz:—mineral, vegetable, & animal.

ALTHOUGH separation, in the true sense of *self-individualization*, is the sole purport of bodily existence, yet the microcosmic man is indissolubly one with the macrocosmic man. Every rock, plant, & beast still exists in each single human unit, and exists indeed nowhere else; for all being is *subjective*. The individual Ego is all: objective appearances in time & space are an illusion, a dream, a mirage, a reflexion. There is only One Man, & that is I—infinite & eternal. The Divine Humanity is God Manifest, “That which is I in everything that is.”

[*a tiny drawing of an eye*] I SEE, VISION, SIGHT, ISIS, & EYE OF HORUS]

METALS

I HAVE already elsewhere spoken of the significance of flowers: who cannot see, for instance, that a dandelion corresponds to Sol? Gold is Sol: Silver is Luna: Bronze & Iron is Mars. There are three kinds of gold—solid gold, liquid gold, & ethereal gold. Mercury, which in the physical sense is quicksilver, in the heavenly & mystical sense is ethereal gold. The Heavenly Mercury is the metal which lines the everlasting chrystal [*sic*] mirror of pharaos, wherein the Logos, God's manifest Image, is perfectly reflected for evermore. This is the mirror of divine Soul. Mercury is fluid & volatile because it is the metal of Hermes or Raphael, the wing-footed heavenly messenger. It is the metal of the Seventh Age. If the character of the angel children of the final phase of Earth be described as mercurial, this is not said in disparagement: it means that they are as light and fairy-like in comparison with present-day man as Ariel was in comparison with Caliban.

“ALEPH”

HERMES, the Heavenly Mercury, is the universal mirror of God, whose “centre is everywhere & circumference nowhere.” He is, in other words, “alpha & omega, the first & the last, the beginning & the end”; in token of which fact, he wears wings both on his head & on his feet. Hermes carries a “caduceus”—two serpents twining about a rod—whereby is indicated the neuter arising betwixt the dual.

Let us get to the heart of the matter. This little earth, Tellus, this Tellus, this tiny orb, low & downfallen & degraded as it has become through man’s own fault, was intended to be the brightest star of God’s firmament. It was the Divine Artist’s most cherish’d experiment & dream, his dearest child. Myriadfold are the types of human beings who inhabit the countless worlds of the universe, and so diverse are their bodily vehicles as often to be scarcely recognizable by us as our own kindred; yet terrestrial man—the man of Tellus—was created by God in infinite Wisdom to be the final standard & pattern of the whole Creation.

Such he was *destined* to be; had he not through his own perverse selfwill suffer’d the apostate and angel & “star of Morning,” Lucifer, to mislead him, whereby he fell from his high estate. *Freewill* was necessary to man, since without it there can be no individuality, and without individuality there can be no true happiness. But *selfwill*, which is the abuse of freewill, is perdition.

Thus, even thus, did man choose the wrong course, the sensualizing materializing course, the downward course, and has suffer’d for it ever since.

How high our Earth originally stood in God’s favour is shown by this: that from the beginning of time, Jesus the Christ has represented it among the hierarchy of heaven; and when man’s downfall became irretrievable, He descended in person from his throne on the *right hand* or *love* side of the Father, & in seven tremendous Acts culminating in the resurrection, He restored hope to lost mankind, He re-open’d the gates of life to the

spiritually dead. “Marvel not, ye must be born again, of water & the spirit.” The *physical* mind & body He relegated to the tomb, because in the lapse of ages it had become too dense to be revived: it had become the enemy, instead of the instrument & vehicle of spirit. But by the subtle working of the holy spirit of regeneration, “Christ in you, the hope of glory,” the prodigal son or degenerate soul is renew’d & built up afresh, from within, in seven successive stages or “days” of re-birth.

In the household of the Fishes, these seven degrees or stages of regeneration are named respectively:—(1) Nicholas, the fiery baptism of dawn; (2) Elizanna, the watery baptism of Nature; (3) Ethel, the fruitful & flowering Land, or Mind; (4) Muriel, the starry sky; (5) Olive, the finny & wingèd messengers of peace; (6) Lawrence with Paulina his wife, humanity; (7) Ralph, angelhood. These seven are the two fishes & five barley-loaves of the ever-present eternal miracle of Providence.

Hitherto, it has been supposed, except by Plato, & possibly by Michelangelo & Shakespeare, that terrestrial man, or homo, is man and woman. But according to the wisdom of the Solar Temple this is not so. He is man, woman, *and child*. He is, thus, a triunity like God. Indeed God and Man are one. There is only one God-Man, one Divine-Humanity, and naught besides. This is I. The MANCHILD is Deity. He saith “I am in You, & You in ME.”

In the Solar Temple it is customary to prelude prayers & doxologies with the following invocation. “In the name of the Three in One. In the name of the Two in One and of the One. And in the name of the ONE only!” This is because (as I have repeatedly shown) according to the deepest wisdom of all wisdom, the deepest knowledge of all knowledges, the MANCHILD is very God, and HE alone. His secret name is Rafi; and Fair or Fairy isle is the name of his holy celestial sphere of spheres. All proceeds from him & returns to him, in timeless spaceless eternity.

It is therefore, in the last resort, untrue to predicate of God that He is either three in one, or two in one. He is ONE only.

The nearer God’s children are to Him, the more closely they resemble Him in character, feature, & form. The children of His

primary or most intimate heavenly sphere are the angelic cupids or loves, the “seraphic urchins,” God’s darlings & favourites. Somewhat more remote, & to one side, are bisexual angels, and those who are able to manifest as “either sex at will.” Other secondary and tertiary spheres are occupied by angelic adults and children of both sexes. The manifest Godhead Himself, the Logos, is for ever changeless. But the vision of His form is subjective to the beholder. Only the cupids of the inmost heaven see Him always as He really is; if we except those others—such as celestial Mothers or Maries—whose pure selfless love enables them also to partake of the glorious vision of perfection. Spirits whose affection is less interior, though still profound, may see Him as a Man, or even as bisexual: yet this is not His real form, for in appearance, as well as in substance & essence, He is the Heavenly Cupid—the ONE—the for ever changeless Boyhood.

THE KNIGHT OF THE RED CROSS

“Well learn’d & wise is Sir Rafe’s good sword,
“And *straight the arrows fly.*”

(Willm. Morris)

“Raphael, the affable angel.”

(Thos. de Quincey)

LAST and best-beloved of the sevenfold primordial aspects of Deity, Hermes, the Heavenly Mercury, ὀφειούχος or serpent-bearer, Olympian healer, revealer & messenger, who is call’d throughout Christendom the archangel Raphael, is represented in poetry by Spenser’s “Red-Cross Knight,” the St George of Merry England. As such he is the celestial Guardian of Albion & of the English race, by whom he is known as RAF. Hermes was the Messiah of the Greeks—that wondrous race who anticipated, in God’s purposes, the future puerification or rejuvenation of mankind. His beauty has been preserved to us in the exquisite torso of the Running Hermes. There are “wheels within wheels,” cycles within cycles, in endless convolutions great & small; the Greek civilization was the seventh and culminating phase of one such cycle.

In his proprium of St George and knight of the Rosy-Cross, it was Rafael who, with his host of heavenly warriors, flew beside our English airmen in the perilous autumn of 1940 & gave them miraculous victory in face of overwhelming odds. Raphael elected from the beginning of the world to be the saviour & protector of England, the motherland of his love. Rafael or Hermes, the well-breathed runner, represents, in his higher aspect, the *Lungs* of Christ’s body; in his lower aspect, the lumbar parts, which are a kind of inverse lungs—hence he is symbolized by a torso or trunk. The Head is Jesus; & Gabriel is the special angel or annunciator of Jesus. Gabriel is the white lilies of France. Raphael is the red rose of England. St Michael is the angel of Palestine & its

neighbour Araby, land of the yellow desert sands & yellow-maned lions. St Michael was the ram with the golden fleece of Jason, he was the golden-horned ram caught in a thicket of Isaac. The gifts brought by the three Kings or Sages to baby Jesus were “gold, frankincense, & myrrh.” Gold means a *Heart* of gold: it is the gift of Michael, the golden-hair’d “Lion of the tribe of Judah.” *Frankincense* means a pure white *Soul* or *Mind*, which ascends continually in a silvery fragrant cloud of prayer & devotion to the blue heaven: it is the gift of Gabriel, the lily-white angel of France. Myrrh means a clean sweet-breathing *Spirit*: it is the gift of Raphael (or Mercury, after whom it is named). Myrrh is the Mirror of quicksilver “like unto clear glass” (Rev. XXI, 18, 21) whereon the clean breath of the purified spirit leaves no trace of tarnish. Myrrh is healing balsam, the Hermetic herb “moly” whereby the victims of Circean sorcery were transform’d back from swine & other beasts into the image of man again. Frankincense is extracted from Myrrh; and so is gold too. For “the oil, when it first exudes, is yellow & white,” but finally it assumes “a golden, & ultimately a reddish^I tinge” as it condenses. The flowers of Myrrha “are usually bisexual,” but its rarest and most characteristic blooms “are unisexual”: the petals are “three or five in number.”

The sign of Mercury is a triune symbol. It indicates the heavenly Boy standing over, & transcending, the Woman and the Man. [*Here a little picture of a cross below, a circle above it, and a crescent, open to the top, above that.*]

^I rosy

RAPHAEL & HIS “COAT OF MANY COLOURS”

NO doubt, to some readers, all the above may seem the very extravaganza & quintessence of egotism & vanity. But the initiated Reader will recognize my meaning. As a member of Christ's body, & a branch of His living vine, I have my allotted part to perform in His great work of redemption. My joy is indeed fulfill'd, if I can help to draw all or a seventh portion of the stray sheep & lambs back into the shining starry fold of the Good Shepherd. “Raphael” is a spiritual state, one of the seven main facets of the everlasting effulgent Diamond; but he is also an individual & inclusive eternal entity. Each facet or scintilla exhibits the brilliancy of the whole diamond in all its perfection & glory: there is no difference in *kind* between the lustre of the part and of the whole, but only in *degree*. There is distinction, however, between the seven facets, as the light is refracted into seven diverse prismatic rays. Raphael is the rose-colour'd ray. Yet each part or facet manifesteth the whole, according to its distinctive character; all the colours being present in each angel; tho' *one*—namely *his own*—is more generally & peculiarly in evidence. And it is the same with their tones or melodic keys. Thus, Raphael is the “first” as well as the “last,” Aleph or Alpha as well as Omega; since all heavenly states are interpenetrative & co-existent apart from space & time. Red is the colour of dawn as well as of sunset. And Miriam, the middle state, is his also, since the Mother is included in the Son. (Ps XCV v. 5) She, Miriam or Maria, is the mirror, the “sea of glass” mention'd in the book of Revelations: mercury is the reflecting medium.

This universal looking-glass, then, this measureless prismatic bubble of living water, this blue crystal sea with its silvery backing of mercury is the Maiden-Mother & her Child. It is myrrha, the frankincense, with its blue & silvery smoke of offering. In the household, or sevenfold constellation, of the Fishes, Muriel is myrrha, the “lily maid.” She is the middle star. From a child *blue* has been her chosen colour, she clothes herself in *blue*. As

children, her name for Ralph, the youngest-born, & his for her, was “*Lung*.” Her ray is sky-blue and white.



~ Sir Galahad in Quest of the Grail ~

THE HOUSE OF THE FISHES

OF the two great stars, the parents, to wit sun and moon, it has been shown elsewhere in this book how Nicholas corresponds to Eternity, and Eliza Anna (who is Mother Nature) to space & time. These twain^I are essence & substance, centre^{II} & circumference, “Adam” and “Eve,” spirit and divine soul, respectively;—Nicholas *Drew* (whose birthday is September 29th, the feast of St Michael) stands, in reflex, for the eternal *Word* or *Verbum*—“In the beginning was the Word” (John I, 1). Then follow the five; namely the three daughters & the two sons. Without going into too much detail, let it be briefly explain’d that the Rose (whose nativity is on the seventh day of the seventh month) begins to sprout in the third star: the Lilies (fleur-de-Lys, Lil or Liz), in the fourth star; & the Olive in the fifth star. In the sixth star, where first the marriage takes place & the masculine & feminine unite without issue, the name John appears—as the philosophical Reader will understand—and here Anglia is reconciled with America. The name Nicholas reappears in the seventh star, to denote that the sun has completed a full cycle of his eternal orbit, and alpha & omega have met once again. This will be the close of the FOURTH GREAT ROUND, of which Jesus Christ said “Lo, I am with you always, even *unto the end of the world.*”

THEREAFTER the Earth will be lifted up to a higher spiritual plane, and the First of the Seven Cycles of the FIFTH GREAT ROUND will begin, over the whole of which the *Divine Ares* will preside. What is meant by this cannot be conceived by the mind of mortal man to-day; since his perceptions are so utterly distorted and confused by Matter. In heaven Ares & Aries, the “Lamb of God,” are in perfect unison & accord. This is symbolized prophetically in the household of the Fishes by the third daughter

^I viz:—the Father and Mother

^{II} viz:—radiant centre

& fifth star, whose colour is not martian purple or scarlet, but dove-pink. By this is signified the bird of peace, who bears a sprig of olive in her beak. And hers is the golden oil of the olive, which calms the troubled waters, at the word of power—"Peace, be still!"

THE foregoing chapter is dedicated to cousin Issie, Isha, or Isis, queen of harmony & music in the house of the Fishes; what time she shall be gather'd up into the substance of I.C. and become his golden coronal, aureole, or circlet. For the womanhood^I is the second of the living mysteries; but the Manchild is the very life itself. (There is no sex in God.) Note:—Virgin Mary is the ring about the head^{II} of the maypole. The maypole itself is the Man-Child. The rainbow ribbons are his rays. The Father and the Child are One.

^I Maria

^{II} near the top

CONCLUSION TO THE THIRD CHAPTER

THE PORTICO FRESCO

WHEN the little Son of Man, with outspread arms, heal'd, unwounded, uncircumcized, unblemish'd, glorious, crown'd with gold & garlanded with roses, is lifted up to the highest place, he draws to himself the pure essence of every stage of existence through which he has pass'd in the course of his evolution. In the final state of bliss & nirvana, nothing is lost. Earth, air, fire, water, vapour & ether, rock & plant, fish & fowl, beast & creeping thing, the man & the woman—each in its ideal perfection, sublimated, transfigured & volatilized, cleansed, digested & assimilated, is still eternally present. Thus, the fiery creeping worm or tempter, Lucifer, is transform'd into the shining serpent of wisdom, Raphael. Eve is “assumed” as the virgin motherhood, & appears as a blue celestial atmosphere round about the golden Sun. Adam is the radiant energy of the spiritual Sun itself. He is Christ. For there is nothing in earth or heaven or hell, which is not a correspondence of some divine reality; and only *abstract* joys are substantial, everlasting & infinite. It is true, therefore, that the lowest as well as the highest is saved.

When male & female are resumed in the Neuter, when Cain & Abel are reconciled in Seth, then shall begin the eternal Saturday or Sabbath of the Soul, sometime call'd “Saturnia regna,” the Saturnalian feast of immortality & bliss. Thus in the end shall Set or Satan, the fallen star of morning, be redeem'd, & the worm or serpent of flesh slough off his old skin & be renew'd in glistening beauty. [*In the left margin, with a little drawing of a serpent: The serpent lifted up in the wilderness.*] [*In the right margin, a little drawing of a haloed Christ on the cross.*]

And all the angels or spiritual souls of humanity whom Jacob saw descending & re-ascending the ladder of existence shall have finish'd their course; involution into matter & evolution through &

out of it will have done their work. "They shall no more go forth." Individualized, and by experience & "acquaintance with grief" made *consciously* divine, they shall dwell in freedom, love, and peace for evermore. And each shall retain his own identity; for in the sabbath of the Lamb all his little ones shall be gather'd safely into the maternal fold.

And each shall seek his good in the good of others, & God all in all. And his is the final act of the mighty & stupendous drama of the redemption of the soul of man. It is call'd the triumph of the Lamb of God.

"Thine eyes shall see the King in his beauty: they shall behold the Land that is very Far Off." (Isaiah XXXIII, 17).

Oh, where then is this country, pray?
Where is the Land of Far Away?
I question'd once a certain one:
He beckon'd, Follow me, my son!
We enter'd a cathedral vast,
And up the aisle together pass'd
A multitude of worshippers.
Ah, what a harmony was theirs! . . .
No lurking spark of sensual fire,
No restless passion of desire,
No longing—only, in the eye,
A shining of benignity! . . .
Anon into the pulpit stept
An aged reverend Adept . . .

.

He sigh'd, the reverend Adept,
And ended. I for gladness wept.
For o'er the great community
A shining glory did I see,
(As whom some heavenly swoon entrances),

Reflected in a thousand glances
Of my kin, the folk of the Far Countree. . . .

And so Rapha, the erstwhile giant Philistine, slain by David the child of God, is now become the angel Rapha-el; and I & O are merged in Φ . The lowest is become the highest.

HERE ENDS THE THIRD CHAPTER—AMEN

APPENDIX TO THE THIRD CHAPTER

THE GIANT RAPHA

II Samuel XXI, 20. THE giant Rapha with his twelve fingers & his twelve toes is a personification of the Vernal Equinox (March 21st) with its twelve hours of day and its twelve hours of night. There is a spiritual prophecy implied in this ancient tale relating to the equinoctial precession & the mystical bimillennium; which prophecy is promulgated in this book and is shortly to be fulfill'd—but in Eternity, not in time. The *giant* Rapha must not be confused with Rapha the fifth son of Benjamin; he represents nevertheless a different spiritual aspect or state of the same individual. He typifies the soul in its intermediate, transitional or halfway state of regeneration. He is therefore not yet fully immortalized. Spiritually a “giant” means an unredeem'd passion: a “manchild” means a redeem'd one. The final state of Rapha is to become Rapha-El, the archangel of God.

HIGHEST & LOWEST

[On the left of this heading is a circle with an open semicircle on top of it, or an alpha turned ninety degrees to the left. On the right is the familiar omega. In a little drawing in the left margin we see the left-hand drawing become the head of a naked horned and haloed youth, viewed from the rear, arms outstretched so as to make a cross, while the right-hand drawing becomes his buttocks (despite what is said below). The whole is contained in a haloed heart, in which are inscribed:]
WISDOM LOVE.

Alpha (or α) is aries, the ram: it is the *head* of Ra-phaos. Omega (or ω) is pisces: it is the *fundament*.¹ All the cycles of Creation are contain'd betwixt these two extremes.

ALPHA & OMEGA

THE Ace or little ONE is both first & last, A & O: this is unity. The twofold evil (viz:—perception of good & evil) is the Deuce: this is duality, or generation. I do not say that I exalt the ace of clubs; but rather the little innocent trefoil is exalted, which is *trinity in unity*.

¹ or *feet* John, XIII 10

THE ROSE & THE CROWN

THE vision of the Rose of Souls, which Dante beheld, was the heavenly sphere of Ra-Phaos; for Ra-Phaos is the Rose. The golden coronal or aureole or glory of angels is his body; that is to say May, the Mother. He is the centre. She is the circumference. He is alpha. She is omega, the great O. England, in a heavenly prophetic sense, is the land of the Rose and the Crown.

ISIS & HORUS

MOTHER & Child are as the left & right eyes of the universe, having a twofold focus indeed, but a single vision. The eye which perceives, the act of perceiving, and the things perceived are One. This is triplicity in unity. [*In the margin a little drawing of a trefoil, and:*] Eire, the emerald isle

SEA-GREEN

The colour of the Fishes' Child is deep blue-green, because that is the colour of a rose-leaf & the complementary colour of the red rose itself. It is also the colour of the watery element wherein little fishes swim—the colour of the “sea of glass like unto crystal.” All the 24 hours of Rapha cast down their golden crowns before it!

SUNSET & DAWN

The red of the Father is flame red. but the red of the Child is rose red. Father and Child are One. [*Marginal note:*] Russ & Anglia

MOELREN & THE SEVEN MYSTERIES OF ANTIQUITY

The seven Mysteries relating to the kingdom of the Manchild are:—the Mithraic, the Orphic, the Egyptian, the Logrian (Druidic), the Rosicrucian, the Eleusinian, the Nazarene (Christian).

POETIC IMAGERY

O son of Philistia, thinkest thou that the child of Poetry would waste his time in trivialities? Δικη^I or righteousness must first lead Tōm (Tom, Tum, the belly or body)^{II} into the waters of baptism ere the little Carpenter or artificer of Nazareth can begin to work^{III} in thee. Then shall Hellas & the paradise of Plato be revived in Moelren of North Wales, & a new age begin. [*A marginal note has a little shield and the word:*] Wales

^I the Soul

^{II} Venter or Venus

^{III} viz:—to carve or work his image

THE SPOT ON BORS' SCUTCHEON

[In the margin, radiant:] it

THE Black Spot on Bors' Scutcheon signifies a separate male sex. Its counterpart, the pure white of Percivale's maiden sister, signifies a separate female sex. Neither white nor black, nor a fusion of black & white, nor a balance of black & white, can finally satisfy the heart's desire of the true spiritual & substantial child of God, who is neutral, sexless & innocent. Matter & psyche, concrete & abstract, unit & cipher, man & woman, I & O,—what is their eternal warfare of mutual attraction & repulsion to him? Saith He: "I, the manchild within, am self-sufficient, self-balanced, detach'd, naked, fetterless & free!"

DEITY

THE LIFE, the abstract dimensionless no-thing, is the inmost esse of all being; without the inherent vitality whereof not even the celestial sun nor its radiance could be: which LIFE verily precedeth, & again proceedeth from, the other twain—but in eternity, not in time. The LIFE is abstract consciousness. The LIFE is deity. I am the LIFE.

THE DIVINE HUMANITY

THE holy Trinity is Father, Son, & Spirit. The holy family is Father, Mother, & Child. United together, these form the divine humanity. In either case the spirit or child is the one absolute Life, beginningless & endless. Now, in the holy family, the Mother or Woman is love; while the Man is intelligence or truth. But in the holy trinity, the Father is love; while the second Person, Christ, is light or truth. Consider, my reader! how can the ever pure & blessed Virgin be separated from her Child? Conjoin'd in bliss, they occupy the highest place in heaven!

THE HOLY FAMILY

IF the holy child Eros puts forth Vulcan on his right hand & Venus on his left, it is in order that through them he may receive visible substance, shape, & manifestation. Yet doth he himself remain unchanged for ever in his own essence. The Life is the light of men: it never changeth. The indwelling Christ is Holy Ghost, One Lord supreme world without end.

Beauty is spirit, which maketh itself manifest by means of love & truth. Beauty is therefore the purest & most inward of all things. It is what is meant by the man-child or neuter. It is (if that were possible) higher than truth & purer than love. It is even deeper than God, if by God be meant the conjunction of good & truth. Yet in its very essence the Godhead is Beauty, containing indeed the potentiality of good & truth, but itself raised above them. I speak of the beauty of Holiness, which is—*perfection*.

GOD IS ONE ONLY

NEVERTHELESS, in the triune Being, although there is distinction, there is no separation. Good & Truth cannot be separated from Beauty. Both Joseph & Mary are contain'd in the child Jesus. In *substance*, the Spirit proceeds from the Father & the Son; but in *essence*, they first proceed from It. This is the mystery of the Man-Child.

TRIPLE PERSONALITY

FATHER,¹ Virgin-Christ, & Holy Ghost are respectively Man, Man-Woman, & Child. To see only the Masculine in God, as do the Mohammedans & Hebrews, is monotheism. To see also the Feminine in God, as do the Catholic Christians, is dualism. To see the NEUTER or BOYHOOD, not merely as an invisible effluence, but as a substantial divine Person, as did the ancient Greek philosophers & Persian sufies (the Wise Men of the East), is spiritual Life. But only the "few chosen" can attain to this vision.

¹ N.D.C.

THE THREE AGES OF THE MANCHILD IN BRITAIN

BEL is the Druidic^I period. Odin is the Norse period. Iesous, Jesus, or Yeshua, is the Christian period. Thinker, thinking, & the thought, are one. Lover, loving, & the beloved, are one.^{II} This is triplicity in unity.

JOB or IOB

JESUS, Osiris, Buddh—Infinity, Omnipresence, Beatitude. these are father, mother, sexless child. Sol, the sun, travels from east to west. Why wilt thou, O soul of man, walk contrary to the course of thy king? Re-orient thy will and thy desire-life according to his path through the ecliptic, & thy sufferings shall cease.

^I DREW, the fatherhood, is connected with δρῦς, an oak

^{II} Father, Mother, & Child, are one



Uther Pendragon: Custodian of the Cavern of the Mysteries

HELL

HELL, which, although a state of eternity, is not an everlasting state, shall in times to come be either redeem'd or (where unredeemable) extinguish'd like a burnt-out candle. It consists of the spirits of excarnate evil persons. The devil has no real personality, no intelligent existence. Hell, in the aggregate, appears as a dark-brow'd sullen vicious imp or adolescent, standing head-downwards below the universe. He is not uncomely to look at, but resembles a distorted image or reflexion of the divine Youth seen in a black turbid lake.

THE ADVERSARY

AND just as the name of the heavenly Youth is call'd Radulphus, so the name of the hellish Imp is call'd Adolphus or rootless Radulph (Radulphus sine Radice). (Radix Jesse) This false & shadowy Adolf or A-dolphus, who represents the body (viz:—the spirit of materialism) first assaults and captivates Dolfus¹ (the soul); but he is then met in a pitch'd battle of wills by the champion Radulphus (the Spirit) & utterly defeated. The ghostly adversary is sometimes call'd Furor (the Fury); & as such he is threefold, as the Greeks well knew. His close ally & associate is the Deuce, the twofold evil, who stands for Lucifer or Hecate.

¹ Vienne or Helen

THE THRESHOLD OF THE SIXTH AGE

[In the left margin, a shield labelled: HUMANITY; in the right margin, another shield, labelled: DIVINE HUMANITY]

GERMANY (Mars or Thor) is Thursday, the fifth state, the state of trial & conflict. This is why he overruns France^I who is Venus or Wen'sday, the fourth state. That he himself is overcome in his turn by the "*United States*," signifies the commencement of the sixth, follow'd by the seventh State (*United Kingdom*)—which twain together lead on to the Sabbath of the Lord, viz:—the eighth State, or Coronation, Nirvana, Beatitude, Bliss. (The Octave)

FLIGHT INTO EGYPT

NOW the Fishes' Child in 1928, at the age of 36, viz:—the commencement of the fifth period, moved out over the border from Courage-near-Hermitage to Fair-Oak^{II} or Pharoah or Egypt or Nature, to redeem her, in fulfilment of his mission. In March 1941, at the age of 49, viz:—the commencement of the sixth period, he received the shining influx of the great White Light. This Light or Lux or Phaos, later on (LVX), the whole world shall receive when it shall attain to the illumination of the Sixth Stage or Cycle.

^I Paris and Vienne

^{II} Druidic Grove or Oaks of Drew, the fatherhood

THE ASPIRATE OR “BREATHING,” & THE AGE OF PNEUMATISM

HARI is Aries, the he-lamb or “heart of Gold” (Shakespeare). His mystic name is Hal or Hallelujah. He is also Hiram, king of Tyre. Hazel is the divining-rod of Deity, and the burning bush. His mystic name is Hazael, king of Syria. The initial letter H (being the 8th letter of the alphabet) signifies that both these children (Loves of the Fishes’ Child) shall reappear in their celestial shapes in the 8th or everlasting cycle. (The Octave)

THE MONTH OF PISCES & THE SECOND BIRTH

JUST as the 8th day of February (the day of the double ring or coronal) is the day of the birth—that is to say, the re-birth of the Child of the Fishes; even so, & equally appropriately, is February 2nd the day of the Purification of the Virgin Mary & the Presentation of the holy Child in the Temple. For just as Rapha is a type of the Child of Bethlehem, so is Elizanna his mother a type of the Virgin Mary. And the second day or station in the week of Creation^I (new-birth) is hers.

The birthday of Elizanna is December 29th, exactly three months after the nativity of her husband. The significance of the date is that it falls under the shadow of the winter solstice & comes midway betwixt Christmas Day and the New Year.

^I The making of a New Creature

“OF SUCH IS THE KINGDOM”

RAFI, the little one whom Jesus caress'd & held up to his disciples as a type of the heavenly kingship, was a child of Grecian parentage & religion, but of Arabian nationality or rather domicile, as his name implies. He afterwards became an initiate of the Hermetic Mysteries in Alexandria. He was the intimate & beloved companion of John; &, like him, lived to a great old age. Rafi also wrote a Gospel, long since lost, the main substance of which is recover'd in this Book. N.B. The adventures attributed to him by the author of “Hassan” are entirely fictitious & uncharacteristic. Rafi was never anything but a Platonist and uranian. (apocryphal adventures)

BORN IN A STABLE^I

“GOD becomes man, that man may become God.” Soul must descend into Matter, before it can become Spiritual Substance. It is born in the “lowest parts of the earth.” Ox & ass, & the other creatures, must one by one be suffer'd to die in you, ere the Divine Man can arise & be free. An animal with two legs & the gift of speech & reason is as yet but a rudimentary man. It may take ages & many reincarnations to make a man. Only he who through much suffering has become divine & perfect, being “wash'd in the blood of the Lamb,” is truly human. Nothing imperfect can inherit eternal life. Man becomes divine by the renunciation of his own will, the will of “the flesh” or mortal selfhood. This is alike his Calvary & his mount of Transfiguration. The experiences of pain & suffering are the Refiner's Fire, burning away the dross. Selfless love alone is divine.

N.B. The work, when once God's time is ripe, may be accomplish'd in the twinkling of an eye.

^I or cavern

SNAKES & LADDERS

IF thou treadest on a serpent's head, back thou must go to his tail. But if thou alightest on the bottom round of a ladder, thou mayst climb to its top, & draw the rounds up after thee.

CHRONOS & THE SANDS OF TIME

SAND, in my drawings, has reference to Time & the things of time. Golden sand signifies temporal things seen in the light of Eternity. (See the colour-print elsewhere in this Book, entitled "Ave, Mary"; where the spiritual Youth is seen advancing across golden sands, from dry Land^I towards the Sea & the Sun^{II}). Silver sand signifies the *mirror'd reflexion, in time*, of eternal things. A sunbeam reflected in a crystal mirror is as bright as the beam itself.

THE HOUR-GLASS OF RAPHA

THE Andrew's cross or Man-cross (ἀνδρειος) is a figure of manifold significance. It represents the sand-glass or spindle of Time. The upper V is the heavenly Five, the Sisters Three (the Norns or Fates) and the two Brethren (Castor and Pollux): the inverted V is the infernal Five, the Three Furies and twofold Deuce. Together they form the spokes of the Wheel of Life.

^I the Physical Body or Mind

^{II} Water & the Holy Ghost viz:—Soul & Spirit. Marë is the Sea: the Spirit is celestial Fire. Jesus was born of these twain. (John III, 5; and Matt I, 18)

“MATER” OR MATERIA

MATTER is merely the outermost limit or ring or circumference of the universal sphere of God’s will-work or ideation or manifested substance. In itself neutral, it can be turn’d to either good or evil according to the mental use or abuse of it by the soul of man. At the circumference “I and the *Mother* are one.”

MICHELANGELO & RAFFAEL

APPEARING midway betwixt the first & second millennia after Jesus Christ, Michelangelo & Raffael were projections upon the world of Matter or Shadow of the two archangels. Michelangelo is fiery & masculine in spirit, while Raffael is amiable as a dove & wise as a serpent. These twain are as close to one another as alpha & omega, the beginning & the end. Gabriel, the pure white lily, stands somewhat aloof: he does not incarnate, but merely points the way.

“THERE SHALL BE NO MORE CURSE”

THE full-page Colour-Print, elsewhere in this Book, of a naked Child sitting by the margin of a stream, represents the young planetary god Bacchus awakening with eyes of wonder out of his dream of a fallen world of matter into the consciousness of a “new heaven and new earth.”

THE END OF THE INDUSTRIAL NIGHT & DAWN OF THE KINGDOM OF POETRY: A PROPHECY

THE Restoration of the Golden Age will begin when the arrowy sunbeams of the true William Morris of Oxford shall disperse & put to flight the murky clouds of his Satanic shadow.^I

AGATHA,^{II} V & M; 5th FEBRUARY

THY day, O sister of the Lilies, in the month of Pisces, is the fifth day. See then that thou bridge & unite the fourth and the sixth days; for if thou divide them, thou shalt be not a wise, but an unwise, virgin. “Can the figtree bear *Olive* berries? either a *Vine*, figs?” (James III, 12)

PROPHET, PRIEST, & KING

IT is related that Plato, Augustine, and Antonine the Pious (prophet, priest, & king) overcame the desire of the flesh; & the beauty & the glory of the Manchild was reveal’d within.

^I or namesake

^{II} Feminine *Good*, unallied with Manly Wisdom & Boyish Beauty

THE HOUSE OF THE FISHES; & THE 7 STATIONS THEREOF

WITH THE SUNFLOWER OF MICHAEL AT THE TOP;
THE ROSE OF RAPHAEL ON THE RIGHT;
& THE LILIES OF GABRIEL ON THE LEFT

[Here a drawing or diagram, with Nicholas Drew at the top, linked with Eliza Anni, and radiating therefrom, Ethel Rose—Olive—Ralph Nicholas—Lawrence John and Pauline^I—Muriel Lizzi (Lys)]

BORN on Michaelmas Day, the twin brothers, Gemini, Nicholas & William (father of Isha or Issie) are the Two Fishes of prophecy. *[Here a little drawing of a merboy, with twin tails in the shape of an omega, arms stretched out horizontally, and again a haloed and horned head.]*

PROPHET, PRIEST, & KING—This trio is represented in the family tree of the Fishes. Thomas Chubbe, the Deist, stands for Prophecy: Edward Chubbe, Rector of Brixton Deverell, stands for Priesthood; & Algar de Chabâ (temp. Norman Conquest), descended from heptarchic kings, stands for Royalty.^{II} These three symbolize the heart, soul, & spirit of mankind. William Chubbe, Master of Jesus College, signifies the *mind* or *intellect* of man. So here we have the fourfold humanity of the Gospels.

ST. LAWRENCE—This Saint, who presides over the birth of Elizanna (the Second Star or Station) in Waltham St Lawrence and of the name & lineage of Lawrence, reappears in the Sixth Star, where he is also *Sir* Lawrence, a good knight, the champion & preserver of heavenly footpaths and rights-of-way.

^I Paulina Yengesa (or Americana)

^{II} Algar's wife also was of Princely blood

MAY, 13, & THE AGE OF INNOCENCE—In May of the year '13, when Ralpa, the Seventh Star, took his degree at Cambridge, there came a sudden loud thunderclap. (And his mother Elizanna, who was present, bare witness. Now, at the age of 13, the virgin Maya received in innocence the message of Gabriel). In this Act of the Seventh Star the curious Reader may discover the origin of a well-known nursery-rhyme (“One, two, three, four, five, &c”). Anyone acquainted with the ancient ceremonial of taking a degree in the Senate House at Cambridge will remember that each of the five candidates or alumni to be presented holds on to one of the outspread fingers of his Tutor. “He that hath ears to hear, let him hear.” Now the name of that tutor was Jordan;—the River which hath three confluent or tributary sources.

“ΕΣΤΗΣΕΕ” Another member of the House of Fishes befriended S. T. Coleridge, who, with Poe & Blake, was one of the three great pioneers of the Romantic Movement. This movement is destined in the end to overthrow industrialism with all its works.

A later scion of the Fishes' House is a Lord, & is associated with locks & safes. He lives to the age of 100 years. By him is meant spiritual Establishment, Security & Peace, paving the way for the advent of Ralpa or Raleph, the Son of Poetry.

THE TRIPLE CLEF OR KEY

THE Three Ages, in terms of Music, are thus express'd:—

1. Brahms is Brahma or Abraham: he typifies the Age of Michael.
2. Bach is Bacchus, the Vine Christ: he typifies the Age of Gabriel.
3. Beethoven is Beth-Aven (the House of God): he typifies the Age of Raphael.

THE SEVEN KINGDOMS OF MAN

[Here a little drawing of a naked youth, in frontal view, arms again outstretched horizontally in the form of a cross, and again haloed and horned. On the left: Sunday Monday Tuesday Wensday [sic] Thursday Friday & Saturday. On the right: Head Arms Breast Belly Loins Legs & Feet. Also around him: Love Fire Light Truth]

IN the Eighth Degree, which is Harmony,^I nothing is lost; but rather all the seven kingdoms of Man are attuned to one scale. Hence arise among them continuous subtle modulations or heavenly permutations & combinations, one merging & blending into another. Thus, in my diagram, Aries (the head) is Sunday. Pisces (the feet), which is Friday, the day for eating fish, comes last; overleaping Saturday, because of equinoctial precession. The middle degree, Venter (the belly), is Venus' day, "Wensday" (Lily-white day). Thursday is the sex parts, place of conflict & the fiery burning bush. My diagram above shows the Child of God in his primary (viz:—sexless-masculine or unisexual) shape; for, in the Centre, "I & the Father are one." But now, for the benefit of less initiated readers, I show him also in his more familiar intermediate secondary or ambisexual shape. Lastly, at the circumference, he saith: "I & the *Mother* are One." Of this imaginary Circumference, this infinite universal spherical mirror, (as elsewhere shown), the glass is *Marine*, & the mercury or quicksilver is *Chrystalline*; [sic] whilst the black opaque backing to hold the mercury in place is Satanic or Saturnian: which is the cause why Jesus the Christ saith always, "Get thee *behind me*, Satan, son of Chronos!" Saturn's [sic] right place is *behind* Jesus & Maria (or Freya). So Saturday comes behind Friday^{II} . . . For the things of Time also must be redeem'd.

^I The Octave

^{II} Just as Jacob stole Esau's blessing, Friday, crab-like, sidles or edges past Saturday

A “sea of glass”^I within, & a “lake of pitch”^{II} without,—such is the universal Circumference or Mundane Shell. And this pitch, through the continual friction of man’s false thought, has receiv’d a spurious murky polish of its own, resembling a dark mirror, wherein the children of Outer Darkness behold their own image as an inverted imp or devil, standing head-downwards in Nonentity: they worship it as God. This lamentable & utterly unnecessary Evil—meaningless, phantasmic, rootless, chaotic, quite extraneous to God’s design, & doom’d to ultimate extinction—is the result of the false spirit of Materialism, & is its monstrous effigy & offspring.

THE SUN OF HEAVEN

ONLY SOL, the Spirit of Divine Imagination, GOD-MAN, King of Glory, Angel of the Sun, the Lord God, HE whom William Blake calls “Los,” the Poetic Genius, & depicts as “Glad Day,” can dispel this murky cloud from man’s understanding, & cleanse his perception.

God may appear to human eyes as:—(1) A beautiful beardless Man or Youth, like Phœbus Apollo: (2) A tender Virgin Mother; meek & lowly, she says “My Maker is my Husband”; she has no will but the Bridegroom’s: (3) A blooming beaming holy Child, Gesulino. He is enfolded within the rainbow circle of His Mother’s love, like a pearl embosom’d in a shell of many-colour’d mother-of-pearl.

The orthodox conventional picture of a grey-bearded Old Man is not God, the Youth of Eternity, at all; but is Saturn or Chronos, “Father Time.”

N.B. Beards & obtrusive nose-bridges belong to fallen mortal perception, and have no place in Eternity.

^I or bright looking-glass

^{II} black opaque binding matter



The City of Crystal Gold
which is the City of Ra-Ju-Pheos

THE GOSPEL OF RAFI

A fragment of the Gospel of Rafi, now lost, was long preserved in a Coptic monastery; according to which Jesus, after his resurrection, expounded thus his doctrine. The three pyramids of Gizeh stand respectively for Painting, Poetry, & Music; that is to say, for the Father, the Mother, & the Child. The evolution of matter from its lowest modes up to its highest possible attainable pitch of beauty & perfection (which is represented by the unblemish'd body of a thirteen-year-old boy), has kept pace progressively throughout the ages with the development of the soul. Alpha (the "I" or soul—the Ego or Individuality) having achiev'd the double coronal & become Ralpha, child of the Sun, is thenceforward releas'd from the bondage of a physical body and continues its upward progress in higher Worlds.

N.B. Rafi, to whom this wisdom was privately reveal'd, was still a young lad at the time of Jesus' ascension into heaven. The materialist Darwin, who had a glimmer of light on the subject of evolution, mistook the vehicle of humanity for the humanity itself, the house for its inmate. Even the glimpse which he had, he misinterpreted; and thereby did incalculably more harm in the world than good.

RÂFI, THE ROSEBUD, & THE PURITANS

WELL has it been written by a brother poet:—

*“The Puritan thro’ life’s fair garden goes,
He plucks the thorn & casts away the Rose.”*

There are various legends current about the fate of Râfi. One says that he was martyr’d as a youth; & this may have given rise to certain garbled & apocryphal accounts of his sufferings: for sure it is that Râfi, child of love & passion, never sought any bride save Sophia, the heavenly Wisdom. But indeed his crucifixion was interior & spiritual, at the hands of little men; & he may have lived to old age in the body after all.

In early Christian days a portrait, painted by St Peter, of Râfi, as a young child in the arms of Jesus, was said to have been extant. It was inscribed with the words, “ἐγὼ καὶ τὸ Ἅγιον Πνεῦμα ἐν οὐσιν.” Subsequently the portion containing the child was cut out from the rest of the picture & adapted by a Greek artist so as to represent the little god of love, Eros. It was seen, I believe, by Plotinus in a house in Byzantium; but no record of it has been traced since.

Of the Gospel of Râfi nothing is known, excepting its title, ΤΟ ΚΑΤΑ ῬΑΦΙΝ ἘΨΑΓΓΕΛΙΟΝ, and one or two extracts quoted by later writers. The most important of these fragments is the saying “I and the Holy Ghost are one.”

MATTHEW XVIII, 2

RÂFI, the little child, must be set up “*in the Midst*” in you in all life, before salvation can come. . . . “I am the centre, radius, & circumference. Mary is the mould;¹ I am the statue for which the mould exists.” Rafi, as I have repeatedly shown, is the type & representative of the Holy Ghost. The well-known Grecian bronze of a Praying Boy is a prophecy of Rafi. (See Wr Cherubs)

“THE SHADOW OF THE CROSS”

WHEN Mirth & Wayward have been re-united with the lily Innocence, Rafi shall re-enter the kingdom of heaven. Mirth is Michael, the lusty child: Wayward is Raphael, the mercurial child: Innocence is Gabriel, the virgin child, the child of purity. They are Inspiration, Imagination, & Intuition, respectively. [*Marginal drawing of a sun above, a circle (light above, dark below) below it, and a crescent moon, open downwards, at the bottom.*]

¹ or matrix

LOAVES & FISHES

THERE is a tradition that the lad who presented the two fishes & five loaves to Jesus was an elder brother of Râfi. This was Laurentius Johannes, who afterwards married Paulina Yengesa, a convert of the Apostle of Tarsus. Unlike Rafi who follow'd Plato, Laurentius became a doctor of the Aristotelian school: he was what we should now call a geologist. To him is allotted the spiritual task of restoring science to Imagination, which is the Divine Body of Jesus. All sciences, arts, & religions are offshoots or branches of the ancient universal Tree of Knowledge, separated in Babel. "Instead of Bread, to give a stone (petrified bread); instead of Fish, to give a serpent (a fossil fish or ammonite)" relates to science or intellect divorced from living Imagination. (Materialistic Science is dead Science.) Ra-Phaos is the Personal Jesus, the living Bread or Divine Imaginative Body, from whom all loves & intelligences & beauties proceed, & in whom they will all eventually be re-united in complete harmony & concord.

RADIX JESSE

*“Fruit of the mystic Rose,
As of that Rose the stem;
The ROOT whence mercy ever flows,
The Babe of Bethlehem.”*

(Hymns A & M 304)

THE Christian church is the oyster which contains the pearl of great price. [*Here there are two marginal drawings. On the left: The Pearl (two wings open over the sea, revealing a small circle), and on the right: The Lily (two petals of a bud open over the earth, revealing a small circle or knob on a stalk—the stamen).*] I speak of the pure mystical doctrine, unperverted & uncorrupted by priestcraft & idolatry—Life, the stamen, springing ever forth betwixt the twin petals of Love & Light. Ah Atheist, wilt thou slay thy mother?

OPPORTUNITY & EQUALITY

FAIR opportunity is not equal opportunity, but the greatest opportunity to the greatest gifts. In a state of universal equality it is not the cream, which rises to the top, but the scum. There will always be spiritual princes.¹

SCIENCE & POETRY

SCIENCE professes not to be able to discover perpetual motion. But Sense can discover nothing else. The moment a single particle anywhere ceased to be vibratory, the whole universe would disintegrate and collapse.

¹ It is by the labours of the nobler few—the unacknowledg'd leaders of mankind—that the good of the world is advanced.

THE KINGDOM OF SATAN

SINCE the world of Creation is sustain'd by a balance of good & evil, it stands to reason that the more you do good the more you promote evil, & vice versâ. This proves once for all that God is neither good nor evil, but is a Spirit. God is Beauty, Purity, Integrity, & Perfection. God's Kingdom is not of this world.^I It is the world of Eternity. ("NOW is my kingdom not of this world." "Thou art my son, THIS DAY have I begotten thee.")

THE SERPENT LIFTED UP

THE everlasting vicious circle (or wheel of virtue & vice) must be elevated into a Spiral; for thus is the soul's redemption by God effected. The serpentine whorl, or snake curl'd round upon itself, is raised upward to a central point about a vertical pivot, like the diminished thread of a cone-shaped screw. This was the idea behind the Mexican teocalli or sacred pyramid.

SOCIETY & PROGRESS^{II}

IF you seek the solution of your problems in Matter, you are seeking it where it is not. The material plane is the world of *effects* only. All *cause* is in the spiritual world.

^I "Be STILL then, & know that I am God."

^{II} The Individual is the unity of life & consciousness. Society is an abstraction.

THE TRUE PÆDERASTY

I SPEAK of the love of Socrates & Plato, of Michelangelo & Shakespeare. O ye idolaters, it is not the *object*, it is the *quality*, of a love which marks its character. If the quality of a love be spiritual & divine, you may be sure that its object is also spiritual & divine. For the highest love can be evoked only by the highest object.¹ And the best guarantee of the loveliness of the object is the love itself. (Uniformity is not unity: it is perversion. Man is not a coral insect or an ant.) A true man will always love truly, & an hypocrite falsely. Neither can that which is the nature of even *one* true man possibly be condemn'd as "*unnatural*". Yet the purest stream may be temporarily muddied in passing through a slough, & its waters thereafter for a while be somewhat discolour'd.

¹ viz:—the ideal vision, unseen by the sensual eye

THE SEVENFOLD GRAFTED CRAB-TREE OF FAIR OAK COPPICE

*Rapha, hidden in a Cheven,
Saith, My Family is Seven!
Ra-Phaos of glorious sheen
Saith, My Household is Thirteen!*

BESIDES the threefold,¹ the sevenfold, & the ninefold Man (celebrated by Beethoven), there is a twelvefold or thirteenfold MAN. (For the “Baker’s Dozen” is a shadowy parable of the Living Bread). (B The fullness of the Godhead.) To this latter degree Jesus Christ alone has attain’d. It is typified by the family of Elizanna, which consisted of Father & six sons & six daughters; and thus (because Mother & Child are one in heart) it becomes the future heritage of Rapha whose present degree is sevenfold. Of the ninefold apple-graft by the threshold of his woodland studio, *seven* shoots have budded & burgeon’d.

N.B. In a drawing of the seven members of the household of the Fishes at the foot of a former Appendix, the characters (but not the emblems) of the Olive & the Lilies are interchanged, for certain reasons too complex to be explain’d here.

¹ or 4fold 8fold 10fold &c.

THE EIGHTH DAY

AS Mark tells us, the child Jesus was circumcized on the 8th day. This cruel rite of mutilation^I inflicted upon the tender flesh of the universal Manchild inversely reflects, in the distorting mirror of the Father of Lies, its diametric opposite—which is the *coronation* upon the 8th day. Heavenly truths are often travestied thus in the fallen state of the soul. The *double* ring of the numeral 8 signifies that the lost circlet is restored as well as the new circlet added.^{II} (I speak, as always, spiritually; but who will understand me?) The salvation of the testament of Rapha is sevenfold, viz:—Spirit, soul, heart, mind, personality, body, & estate (viz: environment, circumstance, or companionship): after this, commences the higher or heavenly octave: the crucifixion of the Rosebud has been accomplish'd, & the victory won.

“AND GOD SAW THAT IT WAS VERY GOOD”

The earth is God's footstool. This means that it is the stand for the soles of His *feet* (Pisces)—the ultimate extremity of Creation. It is the foundation of heaven, which is God's *seat*. Was there any need for man inquisitively to pry beyond the imaginary bound set by God to His creation & thereby to introduce a poison of chaos & outer darkness into his consciousness? But “if I wash your *feet*, ye shall be every whit clean.”

^I ringing or discrowning

^{II} or superimposed

“THROUGH THE LOOKING-GLASS”

IT was *behind* the Looking-Glass that Alice or Aleph,^I the Mind of man, encounter'd a world of nonsense, fantasy & chaos. This “Aleph” is the first man, Adam, namely the Intellect; and the Looking-Glass World is a fallen consciousness of good & evil.

THE MIRROR OF THE SOUL

The true Chrystal-Marine [*sic*] or Mayan Mirror faces inwards from the Circumference to the Light which is at the Centre & reflects it perfectly. Cleanse the surface of thy glass, O Soul, of the sooty pollution from outside. Then shall earth become again the true foundation of the heavens. [*Here a tiny circle with a dot in its centre.*]

^I or “Alec” the natural man

THE CONSTITUTION OF MAN

A human spirit or individual is a part of God, “*divinæ particula auræ*,” a ray of the celestial Sun. But God, the universal Spirit, is indivisible in Himself & unmanifest. In order that He may become manifest & have free children to take delight in, & to delight themselves in Him & in each other, God projects His brightness like sunbeams outwards from the centre to an imaginary circumference or Mundane Shell, which by its centripetal reaction constitutes a necessary spherical limit to the universal creation. Thus the expansion from the centre is contain’d or restrain’d by the contraction at the circumference. Except for this necessary contraction, God’s light would be dissipated & lost in infinity & nothingness & void. To God Himself, centre & circumference are one; since He is spaceless. But to His creatures (projected, as they are, away from the centre), space seems real. The *divine* soul of every individual (*anima divina*) is a perfectly true reflexion or image of its own particular spirit (its own solar Ray) in the Chrystal-Marine looking-glass. This pure image or reflexion (*viz*:—the soul) is then clothed or involved in a garment of *evolving* Matter, or *Materia*, or *Mother-Substance*; in order to become differentiated & individualized. The process is accomplish’d by innumerable re-births upon the physical plane; until the experienced & ripen’d soul is sufficiently mature to dispense with a physical envelope altogether & to continue its happy development or individualization in supersensual worlds.¹

¹ Earth, Fire, Water, & Air: Ox, Lion, Mansoul, & Eagle: Body, Astral Self, Psyche, & Spirit.

THE ANCIENT MYSTERY LANGUAGE

[Marginal drawing of an anchor (or “it”) crowned by a little circle. The whole labelled, below: “BE STEDFAST UNMOVABLE ALWAYS ABOUNDING”]

THIS wonderful & potent symbol, whereby the victory of Allamayn was won on October 24, '42 (viz:—“not far from the year XXXXIII,” as Paracelsus predicted) is the “Anchor within the Veil” of Paul. It was singularly corroborated by a Zulu witch-doctor. Having described a half-circle on the ground with each foot in turn, the savage closed his legs together & stretch'd out his arms to right & left in the form of a cross. “Within the compass of this figure,” he said, “is contain'd my Saviour.” (The above account was given me during the war by “Alec”,^I a South African cousin who had fought in the desert campaign of 1942).

HEREDITY

NO spiritual gifts are inherited from parents, but only the physical body & its proclivities.^{II} Soul powers were all prenatally acquired. But the incarnating soul will naturally be drawn to congenial parents.

^I the Astral Soul

^{II} the natural personality

THE BURDEN OF CALVARY

CONSIDER, O dear Reader, is not this a work of redemption. To raise the lowliest to the highest?—the Broad Arrow, symbol of captivity & shame? the Ugliest of names & the unpalatable Mud-Fish? the letter B, of ill-repute? 13, the number of ill-luck? Friday, the day of ill-omen? and the unregarded Waif? Is not this to do the work of the Carpenter's Son of Nazareth; who was born in a Stable; who consorted with Publicans & Sinners; who redeem'd an Harlot & a Thief; who died a Felon's death, and glorified the Gallow's-Tree?

THE UNIVERSAL MIRROR OF SALVATION

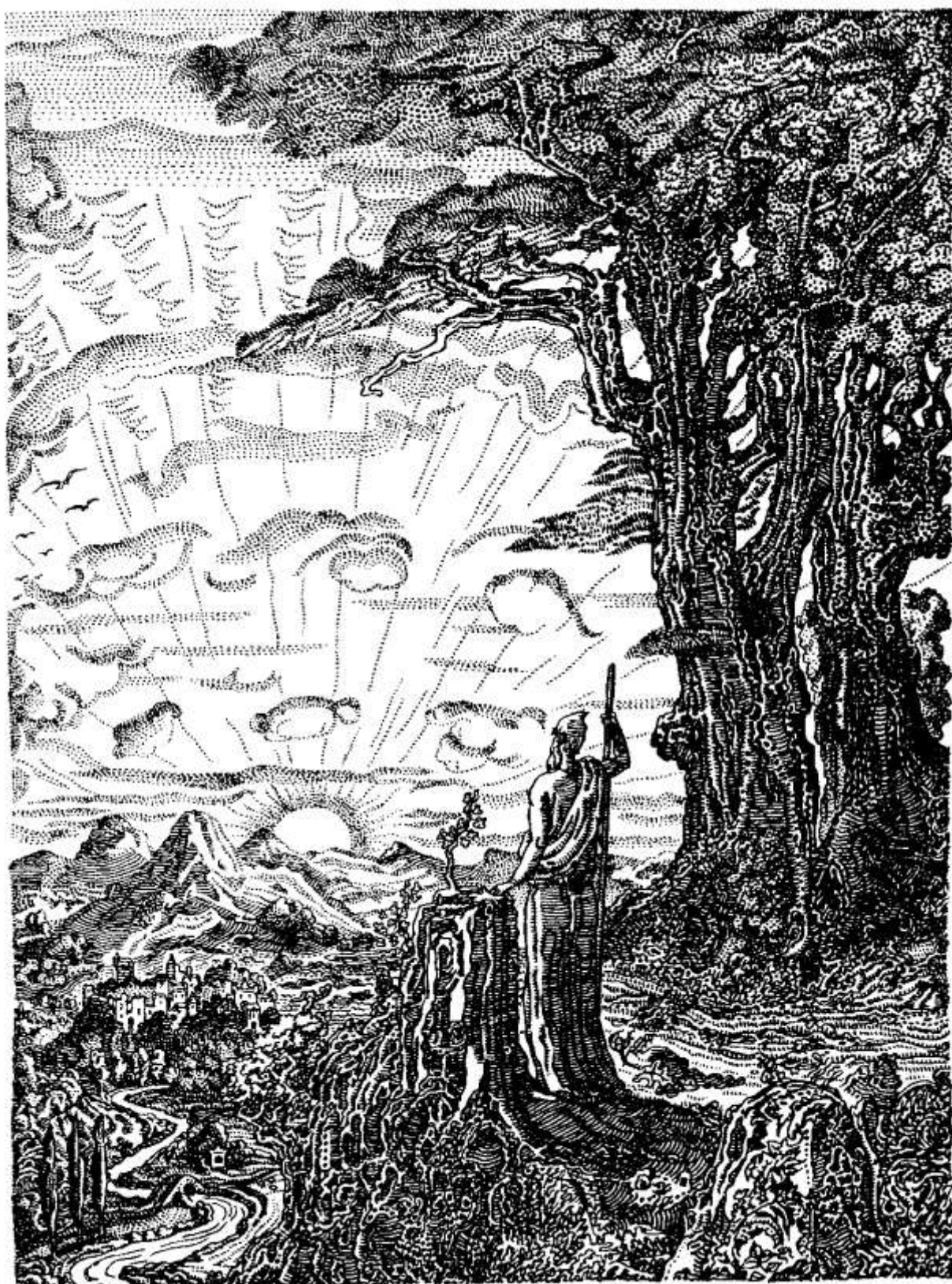
BY an act of Sacrifice, Ralpa the first-begotten son of God humbles himself & becomes O-Mega (the great O, the last or outermost circumferential Orb of the universal creation,) [*Marginal drawing of a capital omega above two wavy lines, which are above a small (non-capital) omega.*] in order that he may redeem *every thing that is*. For Every Thing, from highest down to lowest, is interposed betwixt him & the central radiant Point of Divine Brightness or Light. And thus his great O, or circumference, or mercurial-crystal concave spherical mirror, reflects back the beaming radiance of God *though all things* & renders them translucent to spiritual light. But whatsoever, owing to selfwill, is too opaque to transmit the reflected beams of heavenly sunshine is burnt away to nought.^I

^I viz:—to ashes for fertilization

THE ADORABLE ONE

CELESTIALLY speaking, the Fatherhood is God's SPIRIT, viz:—His invisible Essence. The Motherhood is God's SOUL, viz:—His Matrix or Mould. The Boyhood^I is God's BODY, viz:—His Substantial Shape or Manifested Form. It follows therefore that the true spiritual Pæderasty is *not* “unnatural,” but is a different, a higher, Nature. Though corrupted for a time in “Sodom” (viz:—the outer sensual world), it can be, & is, restored to its original pure character by CHRIST in eternity.

^I or Childhood



~ Sage Contemplating the Heavens ~

THE PROGNOSTICATIONS OF PARACELSUS IN RELATION TO THE LATE WORLD-WAR

“From whence come wars & fightings among you? Come they not hence, even of your lusts that war in your members.” James IV, 1. [N.B. It was in the year 1941, exactly four centuries after the death of Theophrastus Paracelsus, that I received the following partial key to his mysterious Figures.]

VERY briefly, Figures 1 & 2 relate to France and point to her state of degeneracy & internal disunion. Figure 24 foretells her uneasy compact with Russia which could not survive the test of the German menace. The mail'd fist grasping a sword signifies martial Germany, throughout the whole series. Figure 5 depicts Italy under Mussolini: Figure 12 foreshadows the overthrow & downfall of Mussolini. Figure 8 indicates Germany demanding a “place in the sun.” Figure 9 represents England, & prophesies her narrow escape from disaster, due alone to a certain power of recovery, a saving grace of integrity or uprightness *almost, but fortunately not altogether*, dissipated and lost. Figure 22 shows Neville Chamberlain, the would-be peace-maker of Europe, hectoring & appeasing by turns: he appears in the twofold guise of a somnolent monk & a mail-clad man-at-arms. Figure 28 portrays the Munich conference, with the egotist Hitler much in evidence & Christ very much in the background. In Figure 14 we see Chamberlain returning to his island home from Godesberg: his worthless agreement, with its two seals & signatures, is being torn in half by supernatural hands emerging from the clouded sky overhead. In Figure 15 we see the Third¹ Reich, with Hitler the proletarian on top. But anyone would gravely mistake who supposed that these mysterious symbols refer merely, or even mainly, to historical events in the illusory world of matter. Paracelsus, no doubt, intended Figure 15 for the Papacy. *Ostensibly*, that is to say; for, *in*

¹ The *Third*, follow'd by the *Fourth*, or “*Fifth*, Monarchy”—This relates to the 5 degrees & the Fourfold Man.

an internal sense, the three crowns with a mill-stone above them signify the three kingdoms of the soul in Man with Christ as the head-stone. There are mysteries within mysteries, symbols within symbols. Figure 26 foretells the spiritual re-union or reconciliation of England with America. We see two citadels to right & left, each built upon a rock. In the midst, a rose & a crown signify England. But the rose does double service. In combination with the flat grassy plain or plateau underneath, it partially conceals or cryptically reveals the name *Rose-Veldt*, as the chief agency in bringing about the happy reunion aforesaid. In order to leave no room for doubt, “*the Sybil hath been mindful when she placed the letter F*” above the Rose & the Veldt; which “F”, needless to say, is the initial letter of Franklyn. [*sic*] Strange to relate, Figure 21 contains a prophecy which *appears* not to have been fulfill’d. The “eagle & its young” in this series of cryptograms undoubtedly denotes Germany & the Nazi youth. But Hitler did *not* attack Turkey across the Bosphorus (as I daily expected to happen) & in so doing receive his coup-de-grace. Either, therefore, this prognostication really has been fulfill’d after all, in some interior & hitherto undivulged manner which the future alone may declare; or else—its fulfilment in the course of world-history has *yet to take place*.¹ The apparent (although *only* apparent) failure hitherto of this important prophecy to achieve fulfilment is render’d all the more striking by comparison with another seemingly-confirmatory Prognostication of Paracelsus; which, after foretelling faithfully step by step the earlier stages of the war—such as the devastation of the northern countries (which he names successively), follow’d by the collapse of “the Lily” France—, goes on to declare that “Othman shall be foremost & the Eagle shall cringe before him.” (He adds “Good times shall then be,” &c). Nevertheless, my confident prophecy that Turkey would finish the war was not to all appearances justified in the event. [*Note at the bottom of the page: For certain Peace-Conference issues, not yet unfolded upon the stage of the world, see Figures 30 & 23.*] Figure 11 predicts the

¹ *both*, I divine. But, see on.

fate of atheistic communism in Russia. No system which is based upon a denial of God can stand for long.

Figure 29 is a delineation of the Lamb of Peace. The date (“not far from the year XXXXIII”) which is given underneath the woodcut relates to the date of the *interior* victory. As we know, the date of *formulated* peace in the outer world fell somewhat later.

N.B. This often happens in spiritual matters: the shadow follows after the substance, the effect follows after the cause; the physical & seen follows after the spiritual & unseen. Why? because Matter has become, in the course of many ages or generations of false thought, so dense a vehicle of manifestation that it takes some while for good news to filter through from higher Realms: which fact also accounts for the delay we sometimes experience in the answer to prayer.

The date given beneath the 28th Figure (which depicts Hitler, Daladier, Mussolini, & Chamberlain in conference at Munich) is extremely significant, viz:—“forty-two, & a little before & after.” The middle year of hostilities was in fact ’42. (Read Matthew Chapter XXIV, verse 42; paying due attention also to the warning against *false* prophets contain’d in verse 24). Hereby I was enabled to predict correctly *to a day* the turning-point of the war; which I did, both to members of my own family & to others, *over eighteen months before the event*. The turning-point of the war was the battle of Alamein (that is to say, of Allamayne, or Germany), which was fought on the 24th day of the month, in the 42nd week^I of the year ’42—twenty-four years after the armistice. I confess that it was not until three years later, upon the first anniversary of the battle after the war, that I realized my prediction^{II} had come true to the letter. Paracelsus averr’d that his Prognostications, which were issued in 1530, were intended to cover a period of *420 years*. I may say (but few readers will understand me here) that from the Battle of Allamein [*sic*] onwards all went “*according to plan*.”^{III}

^I approx

^{II} It was less a prediction on my part than a determining exercise of spiritual will.

^{III} Refer to the note above.

Other woodcuts & their accompanying legends which complete the Series need not be touch'd on here. I have said enough already to illustrate the scope & depth of these prophecies. They are truly mystical & inspired; & have, to the initiated Reader, reference to eternal realities rather than to their reflex shadows in the world of matter—a world, alas, which through the false spirit of materiality has become no better than a distorting-mirror for spiritual truths! (It is man's own fault that existence on earth is merely a travesty of real life, & man himself merely a mime of the true humanity, Jesus Christ, the divine image. We were not meant to be masks or animated corpses).

In Figure 31 (N.B. the number is expressive & should be carefully noted) Paracelsus throws off all disguise of historical imagery & shows us the naked infant loves or innocents of God at play in His happy garden of Paradise. Though ill enough executed as a woodcut, it is clearly intended to portray a group of pretty heavenly cupids^I or cherubs dancing together in a delightful wilderness of flowers & leafy groves. The fourfold Man is redeem'd at last! LVX,^{II} or Light, has come! The ordeals and trials successfully undergone have purified the soul; & the work of regeneration is now complete!

The last & 32nd Figure is a drawing of Jesus Christ, the celestial MAN, at rest after His manifold labours^{III} & temptations in the dream-world or shadow-world of the senses. HE has overcome all his enemies; &, victorious in all his conflicts, for HIM sin, death & hell have no further existence nor meaning. HE shall no more go forth. Thus Jesus completes His ministry at the mystical age of 33. (Thaw sets in at 33°.)

All the treasures of love & beauty & holiness which, by might & endurance, He has won for Himself on the wrestling-wheel of sensual existence, in the midst of the scowling phantoms of mortal

^I The word “eunuch” in Matthew XIX 12 has secret reference to the spiritual pæderasty in its three degrees. “Eunuchs so born from the Mother's womb” means celestial menchildren or Raphaim.

^{II} Φαος

^{III} cyclic labours, labours of Hercules

perception & fallen consciousness, are His for evermore—to be enjoy'd & employ'd in the highest heaven of heavens, for the highest pleasures & purposes of God!

O Reader, dear Reader, take this message to your heart, & bring forth the fruits of the spirit! Your real warfare is within, & nowhere else at all! What they call “peace” is desolation, a temporary lull in an everlasting conflict of selfish fears & passions which is bound from time to time to break out into open hostilities, slaughter, & destruction in the physical plane! The “peace which passeth all understanding” also is everlasting & eternal. In the consciousness of God there is no war, but only harmony & joy.

ALLELUIA!

POSTSCRIPT: FRESH LIGHT ON FIGURE 21 (*written some days later than the foregoing essay*).

FIGURE 21 & the prophecy “Othman shall be foremost, & the Eagle shall cringe before him” are to be explain'd as follows. They both refer to the battle of Allamain. “Othman” means *Egypt* (being an old Turkish dependency), not Turkey in Europe, as I originally thought. The army of Egypt, attack'd by the Eagle, is shown as on the point of being submerged in the *River Nile*: it is not the Bosphorus—the bulrushes in the foreground make this clear. (The secret meaning is of course quite different: it relates to the finding of Moses as an infant by Pharoah's daughter. Q. *Where?* A. In North Hampshire, “where the body is”). My Reader must understand that these Prophecies are not about the War, but the War is about the Prophecies. The Prophecies are about the restoration of the Age of Gold.

THE PILGRIM IN QUEST OF THE AGE OF GOLD

*IN the mid autumn of my mortal age
I sallied forth upon a pilgrimage.
I wended through late August harvestfields
Where leagues of stubble whiten'd on the wealds.
Once in the sunny morning of my life,
When Pan still fluted on his woodland fife
To call the tinkling wethers to the fold,
My path went winding down a vale of gold
That heav'd its crest against the azure sky.
And so I wander'd very pleasantly
Betwixt the flaunting poppies' crimson flame
And the cerulean cornflowers that aim
Straight at the heart & zenith of the noon
Where earth lies basking in her midday swoon.
Till presently I heard a matin chime
Most fairy-like, to knell the hour of prime,
And look'd & saw beyond a paddock green
The little spire of Mary Magdalene,
And wending up the hill a goodly throng
Of village-folk nigh half-an-hundred strong,
In merry mood, to keep their harvest-home,
With sheaf and loaf and golden honeycomb!
What sunburnt sicklemen and babies bare
And milkmaids gaily garlanded were there!
Gaffers and gammers, lads and lasses blithe,
Led by a smockèd patriarch with a scythe,
To meet the surpliced children of the choir
Under the shadow of Saint Mary's spire!
And then what dancing & what jovial song,
What passing of the cider-cup along!
Methought the golden age was come again
To usher in a fresh Saturnian reign! . . .
But that was long ago: a mist of tears*

*Sunders me from the morning of my years
And hopes. I weep, "Alas and well-a-day,
That summer glories hasten to decay!
Ah well-a-day, how soon the heart grows cold!
There stands the village steeple as of old;
Though half the thatch is fallen from the byre.
Where are the harvesters & where the choir?
The chimes are silent in the belfry-tower,
And overhead the skies of autumn lour! . . .
So must I travel on by day and night,
To seek the kingdom of my heart's delight."*

ENGLISHMEN, Englishwomen, let us all set out forthwith upon the quest of the Golden Age and the Kingdom of God. Let us lay aside for ever the false and worldly doctrines of Materialism, which have hinder'd for so long the progress of the human race! Let us abandon the miserable tenets of Bacon & Darwin, Huxley & Jeans & Marx, and accept the guidance of truly inspired & heavenly men,^I such as Paracelsus & Behmen, Coleridge & Poe & Blake. (There is order & purpose, we know, in all things; but the Godhead is for ever transcendent, and to exalt Matter is idolatry). (The discoveries of Science are as fuel for the pure flames of Poetry & Wisdom) You cannot serve both God and Mammon. Materialism, if persisted in, can only end in self-destruction and the extinction of the human race. The globe will become so dense & opaque as to be a fit habitation for none but devils & evil spirits. Has not the so-call'd Industrial Revolution brought untold miseries to millions of human beings? Is not the whole social organization based upon greed & force, ignorance & fraud? Mankind stands at the crossroads; & its fate hangs in the balance. Either choose the Holy Ghost, & live; or else deny the Holy Ghost & die. And it is the same for individuals & nations. Man is a spiritual being, whose thought is ubiquitous & his imagination omnipresent: he has no need of complicated engines & noisy

^I "of whom the world was not worthy"

flying-machines to carry his carcase through non-existent intervals of space. And remember that the cruel unfeeling motor-driver who callously & deliberately flattens the tit, the pretty robin, & the chaffinch, in the roadway, will in the purgatorial world be himself flatten'd upon adamantine thoroughfares by huge condor-driven juggernauts. Man is a responsible being, & the universal law of equity cannot be escaped or avoided by any one. On the other hand, if you love all creatures for dear God's sake & cultivate divine wisdom & the precious gifts of the soul, life shall unfold for you its holiest treasures both in this world & in the world to come. Nature is not corrupt; only false thinking has made it appear so. The curse is in man's fallen consciousness, and Christ alone can drive this out. All loveliness & beauty & purity whether in nature, or human nature, or art, is God expressing himself. If you are united with God through Jesus Christ, you can afford to smile at atomic bombs & every destructive agency which the perverted ingenuity of man can invent. "There shall no accident befall thee, neither shall any evil thing come nigh thy dwelling."

Note: The church celestial is typified by Adah, the aunt of Rapha: small in stature, she is lively & holy in character.

THE MIDDLE WAY

MEDIOCRITY is not the Middle Way; but is its travesty & mocking shadow. Extremes meet in ME. Contraries are reconciled & transmuted in ME. Alpha & omega, first & last, beginning & end, spirit & body, the man & the manchild,^I these I juxtapose & unify & redeem.

LILITH, THE “LILY MAID”

BUT M the middle letter, the medium, the astral, the woman & the soul,—these are the sphinx & the riddle, and turn day & sunshine into moonlight & mystery & enigma & night. I speak of the veil of Isis, the Mother of Illusion. (“There shall be no more sea.”)

“FIAT LUX!”—THE FIRST SPOKEN WORD AT CREATION

HEREBY we may see that man is placed higher in the heavenly order than woman. Man is spirit, woman is soul: man is truth, woman is good: man is unit, woman is cipher or zero: man is I, woman is O: man is essence, woman is substance. Man is that which is; woman is that whereby what is manifests itself. Even thus GOD manifests Himself in, & by means of, Nature. He is her “head”; she is His “glory,” (because He *makes her so*, by filling her with Himself [*here a little circle containing crossed diameters*]). Man & woman is each an aspect or expression or operation of the holy CHILD, the NEUTER. The man or spirit is wine: the woman or soul is water, which (howsoever pure & immaculate it may be in itself) is colourless & tasteless until converted by miracle into wine—i.e. the soul must be completely spiritualized before it can achieve salvation, viz: —eternal life. [*Here a little cross*]

^I macrocosm & microcosm

In the kingdom of Raphaos there is no sexual woman. The divine Motherhood is pure & sexless, Her little ones, the heavenly cupids, are virgin menchildren.

BETHEL & JACOB'S LADDER

THE fall of man is a gradual process. The third age, viz:—adolescence (14 to 21 years) is the bottom round of the ladder. But it is also BETHEL, the house of God & the first round of ascent.

Note: Ethel (the soul), hurt by her fall, is restored & becomes Bethel; that is to say Blessèd Ethel.

THE TREE OF LIFE, OR THE FOURFOLD MAN OF THE GOSPELS

[Here a little drawing of a tree, with a diamond at the top, a club at the root, a spade branch on the left, and a heart on the right.]

The *diamond* is the Spirit, which shineth & is bright. The *heart* is the Soul, which gloweth & is warm. The *spade* is the Mind, which delveth for knowledge. The *club* is the Body, which rooteth itself in the earth.

THE CHILD OF POESY & THE SON OF PHILISTIA

JACK the Giant-Killer is Iacchos (the ever-youthful Bacchus, the mystical child of the crimson Vine). His history is identical with that of David the ruddy-cheek'd stripling who slew Goliath. The philistine Giant is the sensual man or son of perdition. All this related to interior soul-processes.

Red or ruddy heat, aurora or rosy glow, is the innermost sphere of Manifestation: the Unmanifest is white heat, fleur-de-luce (lux or light).

GOLD, FRANKINCENSE, & MYRRH

ALCHEMICALLY, these three are Sulphur, Salt, & Mercury. [The 7 metals are:—Gold; Silver; Copper (crystallizing as blue-green into Wensday); Tin; Iron (with red rust for Mars' or Thor's day); Lead (for roofing); Quicksilver. All must be transmuted to Gold.] Sulphur is the golden fiery Spirit, or Will. Salt¹ is the silvery marine Substance; viz:—the Soul & Body. Mercury is the fluid Mind, or Understanding. The lowest manifestation of Substance is Matter. Lot's wife being solidified into a pillar of salt symbolizes the fate of the materialistic soul. The Butcher-King of this world (Herod) seeks always to pickle the three innocent menchildren in a brine-tub, (viz:—to densify them & make them opaque [*sic*] to spirit); but Nicholas, the divine Fatherhood, saves them. He saves them from the briny ocean, just as he saves them from the sulphurous fire. For they are Ananias, Azarias & Misael, the Intuition, Imagination & Inspiration of the POET, which the ignorant world is always seeking to materialize, debase, & corrupt. (Marginal note: Sulphur is "Phosphor," or Lucifer; but also Christ, the "bright & morning star.")

¹ Salt burneth blue & green

Evil or ignorant spirits, both incarnate and discarnate, have done their utmost to hurt my life, & to spoil, where they could not destroy, my works. Among the worst have been little idolatrous christian men. (My early hand-written books were spoilt thro' callous printing.¹ But this book I have printed throughout entirely with my own hands, working often 12 hours a day). All my writings relate secretly to eternal Principles & Ideas, never to earthly persons or events. In the celestial sphere principles & ideas are Immortal Personalities, viz:—Gods & glorious Archangels; last among whom comes Raphael, the Child of Morning.

Note 1: *White* salt, applied to fire, burns *blue* (for the soul or heaven) & *green* (for the body or nature).

Note 2: Matthew V, 13: “Salt which has lost its savour” means spiritual substance degraded into the condition of matter. It can only be “salted” by being spiritualized afresh.

The planet Mars is neither flame nor rose, but blood red (for passion).

Salvation is not of the Mother or Mater; but of the Child, *through the Mother*.

¹ Poor S.S. and H.C. clandestinely & callously printed by a kind but alas! illiterate old lithographer

“EXCEPT YE BECOME AS LITTLE CHILDREN”^I

IN an arcane sense Sulphur^{II} is the Father, Salt^{III} is the Mother, & Mercury^{IV} is the Child. To become Materialized is soul’s loss. To become Volatilized is spiritual salvation. The word BODY is a mystical anagram of YOD and BOY; viz:—the Divine Child, the “Lamb of God which taketh away the sin of the world.”

THE END OF THE WORLD

MICHAEL is the Angel of the Sun. Gabriel is the Angel of the Moon. Raphael is the Angel of the redeemed^V Earth. For when Intuition is restored to Inspiration, then shall be manifested the works of Imagination; & the Child of Poetry shall arise & be free (Daniel III, 25). Such is the end of the World, viz:—the end of the Usurper’s kingdom. (Third Avatar of Krish)

^I “Children” are good thoughts. “Like as the Arrows in the hand of the Giant, even so are the young children: happy is the man that hath his quiver full of them.” The parable of Elisha & the bad children means that his holy thoughts overcame & slew the evil thoughts of his enemies.

^{II} Yellow-gold & flame-red

^{III} White, burning blue & green

^{IV} Fluid silver, tending chemically to rose-red

^V desensualized & spiritualized

THE REDEMPTION OF THE EARTH

The Resurrection of the Body, or Buddhi, or divine Boyhood, & the redemption of the earth, is when the soul is re-absorb'd in the Spirit & the moon is resumed in the Sun. (The soul, or “Woman,” is *clothed with* the Sun. The child or Spirit *is* the Sun.) There shall be no more tidal seas nor woman-sex, but an invisible virgin Motherhood. The heavenly cupids or little ones of God, who are the children of the bridechamber, are not “souls,” they are spirit & celestial body only; & their love is of the spirit & of the body. I speak of the “young-eyed cherubim,” the “stars of morning.”

ΧΡΙΣΤΟΣ, ΟΥΡΑΝΙΟΣ, ΥΙΟΣ ΒΑΠΤΙΣΜΟΥ¹

ACCORDING to Malory, Galahad had attain'd to the 9th spiritual Degree in Jesus Christ; thereby surpassing his father, Launcelot, by one degree. (King Arthur & his knights of the Round Table are not fables, but real Beings who still Exist—indeed they exist far more really than the heroes of the daily Newspaper). O dearest Reader, it is useless to seek me outside thyself. I, thy Little One, am within. Seek me not where I am *not*, but where I AM.

¹ CHOB, the club or lowest of things, is nevertheless one with ΦΟΙΒ, the Sun or highest of things.

EPILOGUE

RA-EL-PHAOS: “MAKER OF ALL THINGS VISIBLE & INVISIBLE”

A Club is the weapon of an unredeem'd giant.—A young child is an Arrow in the hand of a redeem'd one.

THE WORD of God, “by whom all things were made,”¹ is the mighty universal POET, (for Ποιητης means “Maker” or “Creator”; & every true poet is fashion'd in His image). He is the supreme ARTIST, the Sculptor of the soul, who draws “here a line, there a line, here a little, there a little”: (i.e. He works by gradual evolution).

THE MUSIC OF THE SPHERES

BUT “*before Creation was,*” He was the master MUSICIAN, “when the stars of morning sang together, & all the sons of God shouted for joy.”

¹ John I, 3

THE HEAVENLY SPHERES

IN the celestial kingdom of Raelphaos all spheres of being are concentric; with HIM, the Sun of Heaven, as their central radiant point & focus; since all do emanate from HIM. But in the created universe of matter, the worlds or globes appear as if separated & detach'd in space. In the celestial world all is life & light. In the material world all is death & darkness. Celestial is permanent. Material is passing. Ra-El-Phaos is the spiritual Jesus Christ, viz:—the Lord Adonai. To worship an historical Jesus of Nazareth is idolatry. God is Spirit. (When Boy-God Eros becomes child Jesus, blind love receives his sight & Impulse is changed to Inspiration.)

“THE HOUSE THAT JACK BUILT” (to J. B. B.)

IACCHOS, the Vine,^I is the architect of the house of souls. His house is built upon a rock of chrystal-gold[sic]. The body or “inn” is call’d Jack’s Booth and the Three Kings.^{II} The three kings, erstwhile of Bohemia, are sanctified & become the three kings & sages of the East. For the wayward son of art is become the child of holy wisdom. Now Jack (that is, Jon) must be hidden 3 days in the belly of the great Fish.^{III} For Jon is the human spirit, & the great Fish is the physical world. The 3 days denote the 3 main stages of regeneration. For all 3 kingdoms of nature, the mineral, the vegetable & the animal, the body, the soul & the spirit, must acknowledge one RULER & SOVEREIGN; in whom are united the Bride, the Bridegroom & the Offspring; the Lamb, the Lion & the Little Child; the Kingdom, the Power & the Glory; for ever & ever. AMEN (Doubting Tōμ or Tom, the belly-fish or body, is the Winter Solstice. Congeal’d into materiality & deism, let him but confess the Christ, & lo! his icicles shall melt.)

HERE ENDS THE GOSPEL OF THE SPIRITUAL DOCTRINE OF THE ARCHANGEL RAPHAEL; AS IT WAS BREATH’D INTO THE EAR OF RAFI BY JESUS, WHAT TIME HE LIFTED HIM UP AS AN INFANT CHILD & PROPHESED CONCERNING HIM TO HIS DISCIPLES.

“Jerusalem is built as a city which is at unity in itself.” ἐγὼ καὶ τὸ Ἅγιον Πνεῦμα ἐν ἑμὲν

^I John XV, 1 to 5

^{II} On the Great West Road to BATH, city of baptism

^{III} Matt XII, 40

THE CHAPEL OF THE GRAIL

*RANULF des Ailes, the Paladin,
To the Holy Mount would win.
But first must he his prayers address
To God in the wilderness.
Meekly kneeling on his knees
Underneath the forest trees,
Deep within his heart he heard
This answer of the ancient Word.
"Buckle on thine armour bright,
"And ride forth, my faithful knight!"
Now by day and night he press'd
Onward in his lonely quest,
Night and day his path pursued
Through the leafy solitude,
Through the forest deep and green,
Up a boulder-strewn ravine,
Deep into the mountain's heart,
Where the forkèd ways did part,
By grim precipices cleft
To the right hand and the left.
"Now God help me," quoth the knight,
"I will venture to the right!"
So anon this stout Ranulf
Came unto a fearful gulf,—
As if the living rock were riven
By stroke of earthquake or red levin,
Witnessing the wrath of heaven,—
And drew rein upon the brink.
All below was black as ink.
As a cauldron the abyss
Inwardly did seethe and hiss.
It was a fearsome sight, I wis!
Lo, thereout a castle-keep*

*Tower'd on a crag so steep
That it juttied and o'erhung
The granite base wherefrom it sprung
In the depths of the crevasse!
Ruinous that castle was:
Five hundred years upon the rock
Had it withstood the tempest's shock,
Keeping lonely watch and ward.
The naked rafter-beams were charr'd.
Perchance volcanic flames had risen
Long ago from the abyss
And then subsided in the deep
Like a dragon gone to sleep.
A perilous bridge of single span
Athwart the yawning chasm ran
To the castle barbican!
"Now God preserve thee, if thou quail!
"Yon is the Castle of the Grail!"
Sir Ranulf cross'd the bridge and went
Beneath the frowning battlement.
The shade of the portcullis grim
Like a tomb has swallow'd him!*

*Yea, shades of twilight and the tomb
Have swallow'd Ranulf in their gloom.
And now the winds of evening fret
Round pinnacle and parapet,
And haunt him with their whispering!
His horse he tethers to a ring
Of iron in the courtyard wall,
And climbs the staircase to the hall.
Up stony steps from floor to floor
Through many a vaulted corridor
And labyrinthine passage he
Ascends in dread and gropingly,
Until he issueth at last*

*Into a Chapel dim and vast!
All, all is desolate and solemn
With sombre arch and massy column.
The windows of the clerestory
Do but enhance the mystery.
For now the sun begins to set:
Splendours of crimson, violet,
Rose, turquoise, emerald and gold
Their transitory flush unfold:
Last rays of the departing sun
Gleam for a moment and are gone,
Till all is plunged in mantling shade.
Ah, Jesus keep thee unafraid!
Kneeling upon his knees he pray'd.*

*Long time he knelt in earnest prayer
Upon the flagstone cold and bare.
Nor hath he risen from his knees:
Though clos'd his eyelids, yet he sees
A vision of God's mysteries.
Anon there came a crackling roar
That rent the silence o'er and o'er;
And suddenly a pillar of smoke
Burst through the screen of carven oak,
And, white as arctic albatross,
Stood before the altar-cross;
Then with a shattering thunderclap
Vanish'd through a secret trap.
Eftsoon a dazzling radiant sheen
Brighten'd above the altar-screen,
More clear to view than noonday sun,
Like as appear'd to holy John;
And in the midst the blessèd Cup
Wherefrom Lord Jesus Christ did sup!
And thereinto a spear-point bled
Drops of blood all ruby-red.*

*Anon a bleeding Man appear'd
With hair like snow and shining beard.
Around his head were seven stars,
The fiery Spirit's avatars.
"Behold" said one "yon crown of thorns,
"Wit well it is the Son of Morn's,
"By token of his sacred scars!
"Who by an alchemy divine
"Transmuteth water into wine!
"Convert thy substance into Bread!
"In the Cup thy blood be shed!"
Then on a cloth of snowy satin
Angels bore a silver paten;
And thereon consecrated bread
(O'er which a bishop grace had said)
Beneath Lord Jesus Christ did float.
So in the bread Himself he smote;
And forth there rose a ruddy CHILD,
Who looking on Sir Ranulf smil'd
And spoke to him in accents mild
And named him "true and faithful knight,
"God's son, and guileless Israelite,
"Call'd to the counsels of the wise,
"And heir, with Christ, of Paradise"!
It is not meet for my poor verse
Celestial marvels to rehearse,
Nor in such halting rhymes to tell
Of every burning miracle
Which unto Ranulf there befell!
Nor how around his forehead brent
Fires of the New Testament.
Nor profiteth it to disclose
How he beheld the Mystic Rose;
Nor how receiv'd the Ruby Heart
Alive to every creature's smart,
And steel-blue Sword with silver hilt*

*Avenger of the oppressor's guilt!
Emblems of Righteousness, I wis,
And universal charities.
He pass'd through Water and the Fire;
As each must do who would aspire
By victory in the spirit-strife
To peace and supersensual life.
Oh, may God bring us by His grace
Unto that heavenly resting-place!*

[*At the top of the page, a drawing of a fish, labelled: I.X.Θ.Y.Σ.*]

I, Ralph of Fair Oak, made this book of the Third Testament with my own hands, having devoted thereto the labours of head and heart during a period of 7^I years. Just as the Soul is conceiv'd as a spark in the midst of the womb of darkness & chaos, and is thereafter kindled & enflamed to a white heat by the Divine Love until the time is accomplish'd for her release from the trammels of Matter; even so was this Book of Peace begotten in the midst of world-wide wars & tumults.

In the Celestial Spheres all is intimate, personal and holy: they are surrounded by a wall of living fire, which, albeit a fire of love, is unapproachable by aught that is imperfect or profane, for it would be scorch'd, sear'd & blinded; but the children of love pass in & out scatheless.

Derived from the holiest & inmost sphere, it is the doctrine of my own spirit which I have given out in this Book, the bible of my heart, faithfully according to my powers; as witness whereof I sign my name—*Ralph Nicholas Chubb*

Poet, Artist, Printer, of
Fair Oak Coppice
Ashford Hill
near Newbury
Berkshire
England

TO THE READER

THE foregoing spiritual treatise entitled the Book of Rapha, which is the main substance of the present book and forms the entire first part thereof, is a complete unity in itself. Yet it took not shape all at once; but grew, like a tree from its roots, out of the miscellaneous & fragmentary productions which now follow on as Part 2.

Nor was the Book of Rapha itself the first fully-developed outgrowth of these preliminary excursions; but a dramatic phantasy call'd The Wheel of Gold, which (under the direction of my Angelic Counsellors) I laid aside for the nonce, hoping by the grace of God to print it in my next book. Instead, I applied myself in a fever heat of inspiration to the Book of Rapha, the idea of which arose in my soul and flooded it with brilliant illumination like the sacred flame which burns for ever in the holy of holies, *compelling itself* as it were into utterance. Therefore it has seem'd best to me to place the Book of Rapha foremost in order and to group the tales and sundry other mystical writings together as a separate SECOND PART, which here follows.

[AT the beginning of the 13th century a burst of devotion to the Virgin Mai took place, when a lady-chapel was added to the east end of the abbey church of St Alban, signifying the golden crown or aureole which floats above the head of the Sunchild. Now the pillars of the nave are the body, rooted in the earth; the triforium is the soul; & the clerestory is the spirit. The aisles on either side are love & intelligence. The east end is aries, the head; the west end is pisces, the feet. In all things there is a duality & a trine.]

THE SECOND PART

of the

Book of the Man Child

consisting of a collection

of
earlier

Poems, Prophecies & Parables

as well as of divers Symbolical or Representative Designs & Drawings; each of which relates, either directly, or indirectly by correspondence, to the mystical history of the Holy Child & the quest of His interior Kingdom which is known to Seekers as the Kingdom of Poetry and Harmony.

[Here a rose to the left, labelled: R., and a Maltese cross to the right, labelled C., followed by a drawing, occupying about a third of the page, of a mountain with the sun behind it, and naked winged boys in the air on either side.]

“They shall no more hurt nor corrupt in all my holy Mount” (Isaiah)

If the Golden City of the future be not built of the golden bricks of the past, what is it built of?

BRICKS OF HEAVEN

[The bricks of the heavenly City must be made with golden straw, not with Egyptian stubble]

*HAPPY walks down grass-grown lanes!
A railway cutting! Puffing trains,
By spinneys lone in midst of fields!
Copses, thickets, spreading wealds!
The distant smoke-trail drifting slow—
(Far away, long ago)!
Old parks with stately avenues!
Gnarl'd and knotted churchyard yews!
The foaming sea, with muffled shocks,
Thundering, pounding upon rocks!
(Might I recall for one short hour
My boyhood hope, my maytime flower?)
The little child who wistfully
Through the dusty windowpane
Of the homeward-streaming [sic] train
Seeth far-off across the lea
His last faint glimpse of the blue sea!*

*So far away, so long ago!
How the white smoke-trail drifteth slow!
The long, long dreams of early youth!
Manhood! the ardent search for truth!
Blue distances and summer haze!
Remember'd childish holidays!
Village church-bells' fairy chime
By daisy meads in evening-time!
Hark! they die, they faintly swell—
Ding-dong-dell, ding-dong-dell!
The shining smoke-trail drifteth slow
Of far away and long ago!*



Midmost of Pharos isle there stands
A temple builded without hands
By holy Rapha-girdled round
With mazy woodlands, where the ground
Is split in many a dark ravine
And savage precipice. Between
Two rocks of granite black as coal
Huge waves voragiously roll;
And through this ocean gateway he
Must win who seeks the Mirror Sea
Amidst of which Fair Island lies,
Gilt by the Sun of Paradise!

THE mysterious old navigator Uranius describes how once voyaging in uncharted waters he came to two great rocks "as black as coal, and a fearful whirlpool between them, in the which our ship narrowly escaped foundering, but by God's providence the tide was at the slack & we got safe through; and so we found ourselves in the fabulous sea of Mayax, in the midst whereof lieth the central island of the Secret Continent, which is call'd Pharo or Fairy Isle." And then he goes on to describe how he landed on the island & to relate particulars of what he saw there—how at first all seem'd silent & deserted like a land of enchantment; & ancient

THE TEMPLE OF THE SUNCHILD

PROLOGUE

*Midmost of Pharos isle there stands
A temple builded without hands
By holy Rapha—girdled round
With mazy woodlands, where the ground
Is split in many a dark ravine
And savage precipice. Between
Two rocks of granite black as coal
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THE mysterious old navigator Uranius describes how once voyaging in uncharted waters he came to two great rocks “as black as coal, and a fearful whirlpool between them, in the which our ship narrowly escaped foundering, but by God’s providence the tide was at the slack & we got safe through; and so we found ourselves in the fabulous sea of Mayax, in the midst whereof lieth the central island of the Secret Continent, which is call’d Pharo or Fairy Isle.” And then he goes on to describe how he landed on the island & to relate particulars of what he saw there—how at first all seem’d silent & deserted like a land of enchantment; “& ancient groves there were, much overgrown and tangled with thickets of brier & woodbine; and strange gray rocks thereamong cover’d with ivy, & brawling brooks. . . . By and by in a grassy clearing we saw two sleeping cupids lying as if spell-bound in each other’s arms, but durst not approach because of a great yellow serpent coiling & spitting flames of fire.

“Next we set out to explore the centre of the island which is thickly wooded & would be altogether impassible owing to the

dense undergrowth & creepers which abound, were it not that certain paths or tortuous alleys have been cut through it in the form of a labyrinth; wherein we were so perplex'd as to be quite confounded. But lo! suddenly we caught a glimpse of the golden domes of the mystic temple of Raelphaos gleaming above the treetops, whereby we were mightily fired with desire and curiosity to proceed. Soon our way was block'd by lightning-riven rocks & a dreadful chasm, & all at once the sky became black as midnight. Then I heard a loud & terrible voice which said 'Rash man, be not so bold to explore the mysteries of the Holy Ghost!' and the earth quaked, & I was sore adread. Therewith a flaming Child appear'd in a clap of thunder, who said 'All that you have beheld here is an illusion of my mother Maia, Queen of the Sea! The Sleeper yet sleepeth, but soon he shall awake! Now my courts appear ruinous, my pleasant glades forsaken: soon all shall spring to life! Go hence!' So we departed & made our way to the seashore & taking ship we sail'd away. Nor did I ever again set eyes on the coasts of holy Pharos!"

It was just after reading this ancient legend for the 100th time that I had the following vision of Far Isle and its temple.



The Approach to Pharos Isle

DESCRIPTION OF THE TEMPLE OF RAPHA

I. The Exterior

THE Temple is built upon a slight rocky eminence of green turf, out of which it appears to grow by magic as if it were a part of nature. It is a fantastic fairy building in the Arabesque or Byzantine style of architecture, & consists of three courts—a fore-court, an inner court, & a central shrine. The main entrance, call'd the Gate of the Sunchild, faces towards the south & is surmounted by a slender minaret or turret flank'd by two small ivory domes. Behind these arise two large cupolas, one of gold & one of silver, side by side: behind these again a massive tower uprears itself out of a fretwork of pinnacles & battlements, supporting a rose-colour'd conical roof. It is call'd the tower of the Fiery King:¹ the court of the two cupolas is call'd the Court of Mai. The shrine of the Sunchild is situated in the heart of the edifice.

2. The Interior

THE entire ceiling & walls of the great inner chamber are cover'd with a mighty fresco painted in undying pigments of marvellous colours by the angel Rapha. The central design at the east end is a colossal figure of the naked Sunchild himself, aglow with unimaginable beauty and intense life. Emanating, or radiating, from his head, heart, & loins, appear a series of pictures portraying groups of naked boy angels—Unfetter'd Joy, Free Spirits, &c—in which are seen the seven cupids or loves of Raphaos romping by the waterside or floating safely above a whirlpool towards the “rosy-finger'd dawn.” There too are seen Ganymede, and The Visionary, which is a portrait-head of the Artist (many, many and deep are the meanings of that expressive

¹ Also call'd “Pharos”: by night a red beacon flames from its summit.

upheld forefinger!). Be it understood that all these pictures appear in their glorious spiritual prototypes or originals—not in the blemish'd & imperfect shadows given to the world of mortal sense by the child of the Fishes. Next comes a mountain landscape survey'd by two recumbent cupids, call'd The Enchanted Valley. On the remoter spaces of the wall are depicted (in their ideal conceptions) The Well, showing various types of the human family grouped around the waterspring of life, The Sacrifice of Cain, &c, &c. Interspers'd among these larger paintings are sundry zodiacal symbols such as the Fishes, Gemini, Virgo & the Ram. On the wall facing the sublime figure of young Raphaos with his flaming locks is a wondrous delineation of Mai, the divine Mother. She is clad in a mantle of blue over her rose-colour'd gown and wears a zone of green & gold. At her knees the infant Rafi is seen at play with his companions, the Twins.

Along the cloister'd passage which leads from the southern entrance to the central shrine are sculptured reliefs of the 32 Prognostications of Paracelsus.^I These marvellous magic Figures are direct utterances of the Creative Will—concerning their awful hidden meanings both to the nations & to the Individual it is unlawful for me to speak. The walls of adjacent antechambers & lobbies are aglow with sundry pages of the present book, of Water Cherubs, & The Secret Country. But the spiritual correspondences^{II} only of the poetry & pictures are reveal'd. These are sometimes accompanied by strains of music from invisible

^I Died 1541. Forecast in a series of cryptograms or riddling Figures the whole course of the present world War, together with the events leading up to it & the final outcome, giving dates. He not only specified the part which the various countries & statesmen would play, but drew actual *portraits* of the four members of the Munich conference, & prophesied of F. Roosevelt *by name*. The main purport, however, of these prognostications lies far deeper & relates to mysteries of the human spirit, which it is indeed “unlawful to utter.” (N.B. I receiv'd the key to these prophecies in March 1941).

^{II} The Reader will do me less than justice, if he supposes that even my most “naturalistic” writings & designs or seeming fairytales are devoid of conscious esoteric meaning.

instruments & choirs of boyish voices. An illuminated copy of The Heavenly Cupid & one of The Sun Spirit are attach'd by a slender golden chain to the Altar of the Sun, which stands immediately in front of the figure of the Sunchild. It consists of a plain stone slab out of which arises a marble obelisk. The front surface of the slab is engraved with the Child's symbol of triunity [*here a little omega with a capital I above it*]; and with these mysterious words—"Twice hath the sleeper slept: twice hath Pharos become entrancèd, even as an island of the dead; but the third awaking [*sic*] is at hand!"

**NO MORE SHALL THE YEW & CYPRESS TAKE ROOT IN
THE RUIN'D PRECINCTS OF MY TEMPLE**

CONCLUSION

Many & beautiful are the secret playgrounds of the angel striplings who inhabit the lovely island of Pharos. From a hilltop near the centre of the isle I saw their bright forms flash like sunrays over the distant beach. I saw them also sporting among the blue lakes & groves of the interior. But none as more beautiful in face and form than he who first came to meet me & conducting me thro' the forest labyrinth, show'd to me the wonders & glories of the temple of Eternity.



The Little Ones of Repha, on Pharos Isle

PERSONÆ SPIRITUALES, &C

1. ELIZA ANNA = Nature (or *Mother Nature*); spiritual Substance, viz. the body of Mai. ANNA (annus, a year) stands for Time; while ELIZA stands for Space, being the womb as it were of creation (Luke 1. 41).

2. NICHOLAS stands for Eternity or Immortality; as is indicated by the legend of his resuscitating 3 Boys who were cut to pieces & pickled in a *brine* tub.

3. RAPHA is the 5th child (1 Chron. 8. 2). Three are the incarnations of Rapha, yea five; yet these three count but as one, since his personality changeth not and is eternal.

4. THE RAPHAIM are the personified energies or vital principles of the world. Their benign efforts to restore the Golden Age to mankind on earth are continually frustrated by selfish reactionary powers—hence the ancient legend of giants imprison'd under mountains & volcanoes. The Raphaim it was who inspired the Romantic Revival at the beginning of last century, as a counter-move to the grim Industrial Era. They wage persistent war against mechanism, feminism and socialism. They work always in, & for the Individual.

5. E. A. Poe, in a footnote, states “With the Arabians there is *a medium between Heaven and Hell*... *AL-AARAAF*, where the passionate excitement of Love & the buoyancy of spirit attendant upon intoxication are the less holy pleasures” etc. If this passage contains a reference to the poetic kingdom of Rafa-el, it fails to take into account the union of the Crescent with the Cross, whereby *passion* is sublimated into Bread & *intoxication* into Wine. My youthful conductor, who as I said was a most beautiful angel boy of thirteen years, told me the following tale. (He was clad in a blue & white tunic, which left his comely limbs bare).



The Redemption of Rapha

Legend of Mt Arafa

“IN the heart of the Arabian desert lies Mt ARAFA. It is a slender upright peak of granite 200 ft high, on the summit whereof is built a chapel reach'd by a staircase hewn out of the living rock. It is the central shrine of the Sunchild upon earth, and pilgrimages are made to it yearly by the devout. On this mount, Adam is said to have met his wife Eve after being separated from her for 120 years. It is the mount of Revelation, wherefrom the angel Rapha, in the year 2000, clothed in thunder & lightning shall proclaim the dispensation of the Holy Ghost.

Why the period of 120 years is mention'd is because 13 is the number of the Child; he being in his 13th year—that is to say 12 years old. Jesus was 12 years old when he astonish'd the elders with his wisdom in the temple; but Jesus was circumcized, therefore he said 'I teach you many things, but the Holy Ghost (that is Raphaos) shall teach you *all things*,' (Raphaos is perfect & unblemish'd).

Why Adam met Eve at the mount is because the male & female principles (or 1st & 2nd Dispensations, or Old & New Testaments) must meet and embrace, in order that Raphaos, the Boy principle of the Universe, may emerge & introduce the 3rd & final dispensation: (for full information concerning this see The Heavenly Cupid).

At present Mt ARAFA is visited by circumcized moslems, but in time to come the unblemish'd children of dawn shall throng to worship in its precinct.

That the peak is 200 ft high signifies a period of 2000 years. That it arises [*sic*] in Araby near Mecca the holy city of islam, is because the cross must stand upright in the crescent [*here a little picture of a semicircle open upwards, with a cross above it*], before the holy Child can incarnate upon earth: (be it remember'd that his obelisk inscribed with the title The Lion of the Tribe of Judah stands outside the cathedral of St Peter in Rome, enclosed between the twofold wings of a crescent-shaped colonnade).

The shape of a peak with a chapel on the summit signifies a manchild, (much as a lighthouse may be seen to do). This chapel is believed to have been built by Adam himself: thus Raphaos, who IS from eternity to eternity, has been prophesied of since the beginning of time. The Rock shall stand firm. The Sun with his golden beams shall rise behind it in the east & cast the long shadow of ARAFA westward athwart the world! Poetry, romance & imagination shall come into their own; the dark night of science shall fade away! The real King Arthur is the constellation Arcturus: the real Radulphus is the Ram—‘Baldur’ the Norsemen call’d him. Arthur is not dead, but sleeps in a cavern in Avalon: one day he shall awake, & the prophecy of Merlin shall come true. The rays of darkness emanating from the brains of Darwin & Huxley & their followers shall be converted by the Prince of Poesy into beams of light!”

it remember'd that his obelisk inscribed with the title The Lion of the Tribe of Judah stands outside the cathedral of St Peter in Rome, enclosed between the twofold wings of a crescent-shaped colonnade). The shape of a peak with a chapel on the summit signifies a monarch, (much as a lighthouse may be seen to do). This chapel is believed to have been built by Adam himself: thus Raphael, who is from eternity to eternity, has been prophesied of since the beginning of time. The Rock shall stand firm. The Sun with his golden beams shall rise behind it in the east & cast the long shadow of ARAFA westward athwart the world! Poetry, romance & imagination shall come into their own; the dark night of science shall fade away! The real King Arthur is the constellation Arcturus: the real Radulphus is the Ram—'Baldur' the Norsemen call'd him. Arthur is not dead, but sleeps in a cavern in Avalon: one day he shall awake, & the prophecy of Merlin shall come true. The rays of darkness emanating from the brains of Darwin & Huxley & their followers shall be converted by the Prince of Poesy into beams of light!"





The Temple of Repha

The DAWN of RÂF
(“Wings over Albion”)
or
THE SOUL’S ENFRANCHISEMENT[sic]

[On the left, the two semicircles, open to left and right, with a horizontal bar, labelled “pisces”. On the right, the same, with an upward arrow as well, labelled “lilyflower”.]

*WHEN Fillydyke doth set a ring over a ring
Two Fishes for supper the Angler shall bring.*

2
*BUT the work of the Artist is scarcely begun
Till two in a closet shall set upon one.*

3
*THE May Queen shall die at the stroke of one
WHEN the Burning Bush consumes her Son.*

4
*WHEN the mystery arrives of the two & the four¹
The fig leaf shall sprout at the open door.*

5
*THEN the Seeker the silver must add to the gold
& the place of the diamond the rod shall unfold.*

6
*NOW firm in the Crescent the Cross must upstand
& your Anchor the pearl from its shell shall expand.*

¹ Matthew XXIV 42

7

*BUT once you arrive at the 3 in the 1
The course of your travail and labour is done.*

Prophecy written March 1941

CONCLUSION

*THUS RA who is Sun, with PHAOS his light,
Shall advance from the Fishes in splendour & might
And plunge in the Water; that both N and M
May come into their own in sweet Bethlehem!*

KEY TO THE FIGURES

I

*Lo the heart & lo the head!
A voice celestial in me said*

(Songs P. & P.)

*When the deep impregns the height,
Fiery love weds shining light,*

[On the right, a little drawing of a radiant anchor, labelled: ANKARA.
Christians, Mohamedans, rejoice! In unity-strength.]

2

*Ave, Mary!
Rise of the Inward Sun*

*Breadths of Life are brought to birth—
Sign of a redeemed Earth!*

[On the right, the little drawing of two semicircles open to left and right,
joined by a horizontal bar. Labelled: Re-union of Eastern & Western
Hemispheres.]

*Let Cupid's bow be broke in twain,
Set the two halves up again,
Join them with the cross's shape—
Point the arrow of escape!*

*In a double hemisphere
Wedded hell & heav'n appear,
Heav'n on this side, hell on that.
(See you what I'm getting at?)
Fiends & angels meet on earth
Bringing a new world to birth!*

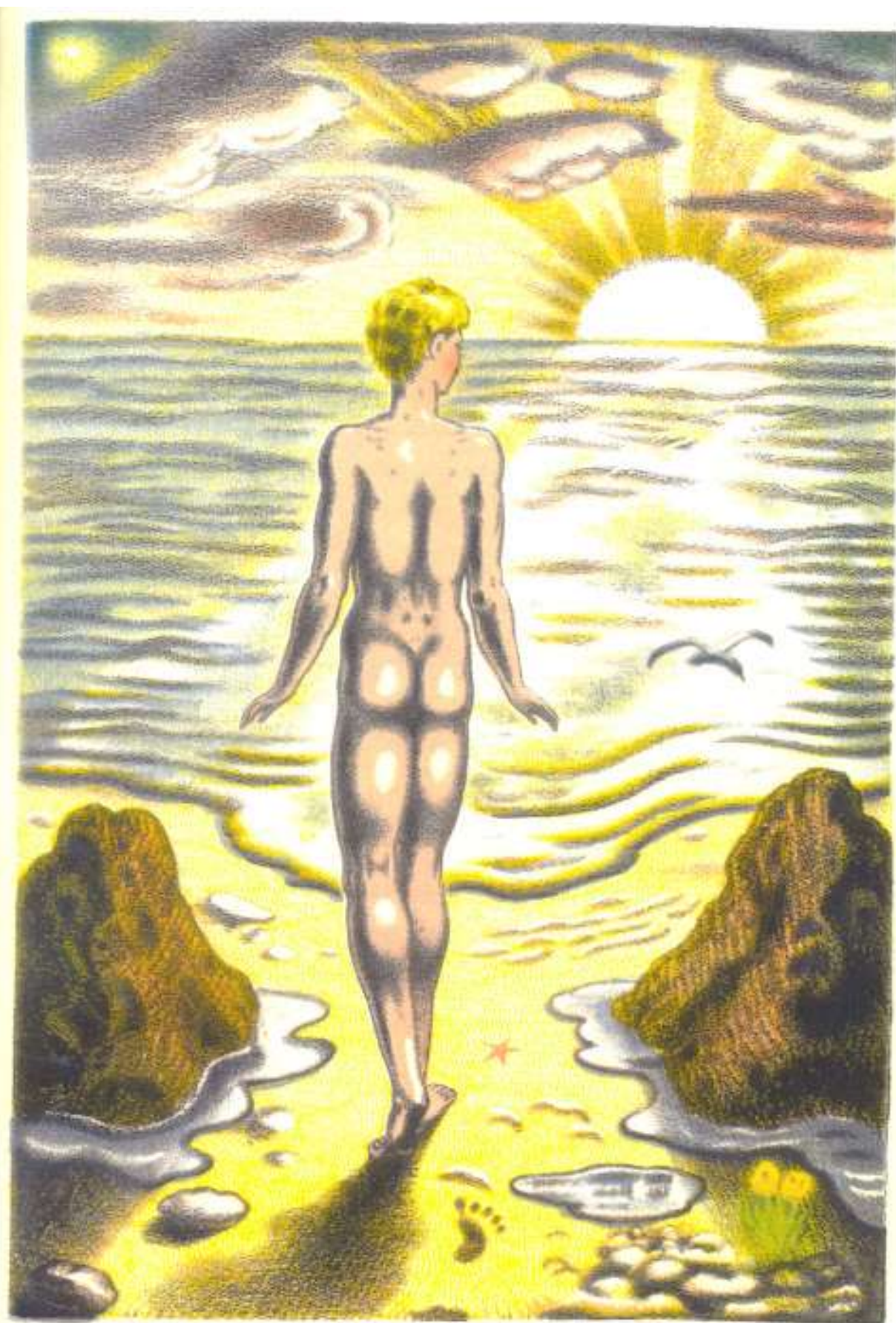
(1942)

[On the right, the same little drawing, but with an added upward arrow through the centre. Labelled: Redemption of the Lilies by the Rose. Below that, another little drawing: inside a heart, the rear view of a naked radiant youth, arms outstretched in the form of a cross. On the left, the word LOVE; on the right, the word INTELLIGENCE.]

N.B. Each Figure has a fivefold spiritual meaning, relating to the Mystery of RAPHAOS the heavenly Cupid:— 1 idyllic, 2 sexual, 3 prophetic, 4 regenerative, 5 celestial.

[Here a little horizontal bow, with upward arrow through it.]







AURORA
or
SONG OF THE SUN-RAYS

[On the left of the title, two fishes in the form of the two semicircles open to left and right. Labelled: Ch. Also two naked boys holding hands. On the right, a flaming sun, labelled Ra, N., M, A, I.]

O Reader! I, Rafe, who wrote this, am a golden Sunbeam of RA, the everlasting all-glorious SUN of heaven.

*“Angels & ministers of fire,
My song with holy heat inspire!”
I pray’d. A Seraph to me came,
And thus he wrote in words of flame:—*

“Know that in the Kingdom of Poetry all things & forms of earth—even the lowest—exist exactly the same as they do here; only they are transfigured & idealized. Everything that is, is holy. The sole difference is that, in the real world, all things are *self-evidently* holy, because the false curse or accusation of matter is removed.”

*When therefore I this wisdom heard,
My inmost soul no more demurr’d;
For I believ’d the wingèd word.
I seiz’d my pen and with delight
Straightway thus began to write:—*

★ ★ ★ ★ ★ ★

A DUOLOGUE BETWEEN THE SAGE SOPHOS AND HIS BOY DISCIPLE BASILIUS

Bas. *How sweet each little flower that blows,
The violet and wild primrose!
The skylark and the linnet's song,
How innocent and free from wrong!
What is the mystery of strife
And pain? What aileth human life?
O Master, tell me! Soph. Come thou here,
Basilius, and intend thine ear!*

Bas. *I listen! Soph. Thus it came to pass:
In the beginning RAFI was—*

Bas. *Yea, Sir? Soph. And the Boyhood split
Into male and female. It*

*[Marginal drawing of a radiant sphere divided into two halves labelled
A and M.]*

*First a fiery age begot,
Like a Sun all red and hot;
Then a second age of light,
Like a Virgin snowy white.
Thirdly, melting at the kiss
Of the Sun of the abyss,
Heaven wed to hell gave birth
To the Little One of earth—*

The Manchild—dost understand?

Bas. *Somewhat. Soph. HIS age is at hand;
Love, by light, begetting life.*

Bas. *As a husband knows his wife?*

Soph. *So! the Spirit rending Soul,
Flesh, their child, emerges whole.*

*As phoenix from the flames re-born,
Up-springs Ra-phaos, son of morn—*

*[Marginal drawing of the globe split apart, as a naked radiant boy,
arms held out in the form of a cross, emerges.]*

*Only God and holy One,
Embrace of Father and of Son,
Poetic Genius divine,
Imaginative bread and wine!
Breadth that springs from depth & height,
Reconciling heat and light!
Third Person, substance, Holy Ghost,
In which the other twain are lost.*

★ ★ ★ ★ ★ ★

*THE fiery Father of the abyss,
Alone, a darksome spirit is;
A burning flame in deeps of hell
Where the tortur'd passions dwell.
The shining Son upon the Cross
Cast off the Father's serpent dross,
And a virgin heaven made,
Whence lusty pleasures shrink afraid.
But beaming Rafi, child of mirth,
Shall make a paradise of earth!*

★ ★ ★ ★ ★ ★

HYMNO TO MAY

[*On the left, a lyre; on the right, a spanned bow, with arrow pointing upwards.*]

(Basilus sings)

*THE broad breasts of the earth,
The blue dome of the sky,
The shining of the firth,
The ruddy solar eye—
Yea, the whole teeming girth
Of nature's mystery—*

*All are a marvel that averreth
The motherhood of Mai!*

★ ★ ★ ★ ★ ★

(Choir of Cupids)

*AND lo! amidst her shining Mirror Sea
The remote FAR isle everlastingly
Reflects the Sun from many a golden dome,
Where Raphaos built his eternal home;
And there aglow with thrice-refulgent sheen
Bright naked cherubins sport on the meadows green.*

★ ★ ★ ★ ★ ★

GOSPEL OF RAPHAOS

or

Harbinger of Dawn

HEAVEN & hell are pass'd away!
Now begins my gladsome day;
Phallic loves & naked mirth
Of angel juveniles on earth.

No more in thunder & in fire
I veil the flesh of my desire:
Yet still in wrath my love I hide
From fools my beauty who deride.

Nevermore thro' fear of hell
Shall a child aspire to dwell
In a heaven he not desires
Of seraphim & harping choirs:
In my world of dreams come true
His earthly loves shall he renew.

The basis of my earthly tent
Shall be the Cupid's fundament;¹
For founded on that very part
Is the true cross of mind & heart.

This truth thou'lt find where'er thou goest—
The highest's always next the lowest;
And personality of earth
Brings every bud & bloom to birth.

¹ viz:—the Breadths of Life

THE NEW AGE

WHAT they call “progress” I call “fall”.
Wrong progress’ worse than none at all.
Still on the wrong road to progress
Is to change lesser for the less.

Cart, horse, & windmill, sickle, flail,
Scythe, watermill, & oar, & sail,
Return to these will much avail.

He’ll never find the heavenly track
Who cannot put the clock-hand back.

Who puts his faith in a machine
Shall never know what poets mean:
Fortune or Fate shall be his queen.

THE FREEBORN

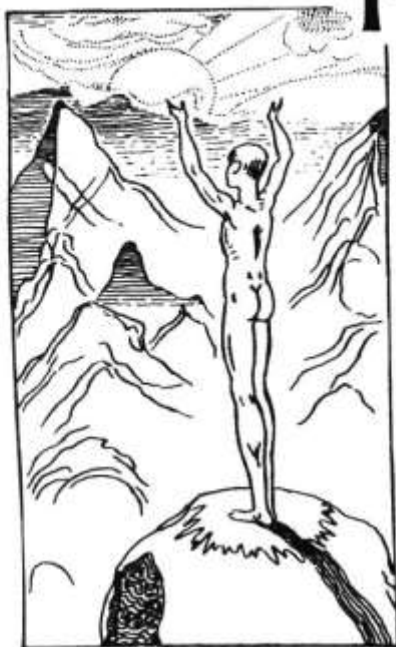
BUT these my faithful labourers—
Ah, what a harmony is theirs!—
Old man & matron, maid & youth,
Brothers in very deed & truth;
One in faith, & one in love,
Shining inly and above—
Brothers, one united band,
Heart in heart, & hand in hand!

And this sign shall you know them by—
(Nor badge is theirs nor quaint attire)—
A shining of the inward eye
Beyond the turmoil of desire,
A calmness of benignity.
And some are poor, & some are rich,
And simple some, & others wise:
Yet there shines alike in all and each
The same deep meaning of the eyes.

I've seen them at their feasts; again,
(Oh me!) in agony of pain
Or grief: yet in the depths of doubt
Ne'er saw that shining light go out.

★ ★ ★ ★ ★ ★

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boy in his 13th year; which shall be called the Kingdom of Poetry and the Golden Age revived, viz. Earth or Nature eternalized & freed from curse—a happy innocent bountiful Pagan age inspired by the spirit of Christ—neither heaven nor hell, neither pure nor impure, but comprising in innocence & without shame

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N.B. There are 3 paradises in 1. The paradise of the Woman on the right, & the paradise of the Man on the left, are conjoin'd. The paradise of the BOY arises betwixt them & athwart them.

★ ★ ★ ★ ★ ★

THE Sistine Madonna of Raphael shows the infant Rafi in the arms of Mai, reveal'd among clouds of glory betwixt two unfolding curtains. [*Here two adjacent semicircles, open to left and to right.*] Below, on either side, appear the figures of Eliza Anna & Nicholas. And at the bottom of the picture are seen two chubby urchins (*pisces, gemini*)—the future playmates & companions of the divine child. [*Here the same two semicircles, with a horizontal line joining them.*]

“And a little one shall become 1000”—when two *small fishes* are by miracle multiplied into a great number.

THE symbol [*here an anchor*] has such multitudinous meanings that I suppose to expound them all would fill a book. “Be

stedfast” it says, “unmovable! I am your ANCHOR of salvation.” Again, it is a hieroglyph of the freed spir-**it** hatching into the celestial sunrise with outspread arms, forth from the broken & expanded halves of the mundane egg or world-womb. Likewise, prophetically, it foreshadows the cross of christendom, the I AM, standing upright & secure in the crescent of ISLAM: (whence ANKARA, expanding the ANKH of Egypt). Thus is the true cross of mind & heart founded indeed upon the twin rondures of the boyish fundament, or Cupid’s bow; my “bow set in the clouds” of a 3rd & happier dispensation.

A BRIEF ELUCIDATION OF THE 3 FIGURES ILLUSTRATING “THE DAWN OF RÂF”

GOD is the essence & substance of all things: the Sun of the Spirit (of which the natural sun is a shadow) being his first manifestation—love & light & life. All true, that is to say angelic, beings are his rays or sunbeams. They wear the forms of beautiful sexless-male children, being true reflexions of his loveliness & beauty; since the Divine Form itself is that of a perfect naked manchild without blemish, clothed in the Sun.

★ ★ ★ ★ ★ ★

I THE first Figure is an illustration of a poem entitled The Hills (from Songs Pastoral & Paradisal). It shows a middle-aged pilgrim contemplating a vision of his journey's end.

*Lo the head and lo the heart!
Thyself see as thou truly art!
Behold thy destiny divine!
Make this shining figure thine!*

The naked form of a beautiful child, symbolizing purity & innocence, confronts him, as if to say “I am your own true self, the image of God, the true humanity, which you, O fallen man, have lost!” This sublime Child, who is (in the highest sense) the Holy Spirit made flesh, summons the pilgrim to unremitting endeavour & spiritual effort—“Rest not satisfied, until you have once again united your soul with ME—for ever!” The Child has flaming hair & is surrounded with a rainbow glory; a shining white star hovers above his head; & an emanation in the form of a roseate dove flutters from his open hand.

The Pilgrim himself is environ'd with symbols of Nature or mortal existence—thorns & briars, serpents, lizards & thistles are interspersed with daffodils & other beautiful flowers—signifying the consciousness of good & evil, viz: the plane of sensual perception.

N.B. I say nothing here about the prophetic meaning of these drawings in relation to world events or history of the Nations, altho' certain hints are given in the KEY. Before this book is seen by the Reader, some of the events prophesied will be past: yet they belong'd to futurity at the time when the prophecies were written.

2 THE second Figure shows the Dawn of the Spiritual Sun. The Man or Soul is seen advancing betwixt two Rocks towards the Sea of God. He is divested of mortal garments, naked & unashamed. He is about to leave behind dry land—the earthly-human—and to enter the sea, or that which is heavenly-divine. He will be born again.

[Note the various significant details, such as the five-pointed starfish, pebbles, pools of water & yellow sand-poppy, the bird of light &c—all which speak for themselves to the illumin'd reader.]

3 THE third Figure in its highest aspect signifies the Divine Trinity; Raphaos, the Holy Ghost, embracing the Father & the Son. But more particularly it portrays three young angels in paradise; of whom the central one is Râf, the guardian angel of Albion, the other two being the tutelary powers of France. They are grouped like a stamen enfolded betwixt two lily-petals. [*Here the little drawing again, of the two semicircles, the joining horizontal bar, and the arrow (or stamen here) passing up through the middle.*]

★ ★ ★ ★ ★ ★

As the head stands for the Height, and the heart stands for the Deep, so the buttocks of Cupid stand for the Breadths. The hell-fire^I of Vulcan must impregnate the heaven-light^{II} of Venus before Cupid^{III} (out of whose unisexual loins they both sprang) can manifest himself anew in a re-born EARTH.

N.B. The right & left cheek (Luke 6. 29) are Poetry & Painting: betwixt them uprises the child Music. [*Here that sign yet again*] Music,^{IV} heavenly child, uprises betwixt the twofold spheres of poetry^V & painting^{VI}—and SINGS!

^I Genius

^{II} Beauty

^{III} Sanctity

^{IV} The “Boy” Mozart (Pheidias).

^V Virgin.

^{VI} Man (Greco, Æschylus, Wagner).



"Whither I go ye know, and the way ye know"

[*Here another similar sign, a heart transfixed by the upward-thrusting arrow*] Cupid's Bow & Arrow—"My ray lightly cushion'd betwixt the twofold tender rondures of desire. . . . The mystery & holy sacrament of love! . . . the object and the place exactly & harmoniously accorded! . . . Here was the mighty Symbol, perfect correspondence of some sublime Reality too deep for thought to fathom or explore: here was tangibly enacted the whole meaning of God in me." [*Here an I above an omega (buttocks) above I AM.*]

Not the Radiating Heart even [*here a little drawing of it*] was so rich or satisfying as this—still less the white & shining extasy [*sic*]. [*Here a drawing of a five-pointed radiating star.*] Genius, the lion, & sanctity, the lamb, shall lie down together, & a little child shall lead them—i.e. Rafe, the Holy Ghost, shall reconcile the Father & the Son, viz: energy & passivity. [*Here a drawing of a globe divided into a dark and a light hemisphere.*]

N.B. Reader! these notes suppose that you have studied The Heavenly Cupid, which is my bible or magic revelation—otherwise, not only this, but all the rest of my books, will be unintelligible to you!

Of the Prophecies contain'd in this Book or other of my books; understand that my making the book caused or help'd the events to happen. I, Rafe, am the centre and circumference.

[*Here that diagram again, with, on the left: male, God the Father, genius, painting; on the right: female, Christ or V. Mary, sanctity, poetry; and in the centre: Music, Neuter, Holy Ghost. And again that diagram (the two "rondures"), this time with, on the left, Valhalla (Avalon) or "Hell", Vulcan; on the right, Nirvana, Heaven, Venus; and in the centre, New Earth, H. Cupid, Raphaos.*]

Valhalla or hell is the fiery masculine heaven of Mohammed, Hitler, &c. Nirvana is the shining feminine heaven of Francis, Austin, & Buddh. Betwixt them & athwart them, like an arrow or

stamen pointing upwards, arises the lively Poetic Kingdom of the phoenix Rafe; which should be better call'd the kingdom of music or harmony, since poetry is Mai. But Raph, the 1, includes all 3. He & the Mother are as close as two eyes of the universe, having twin foci but one vision. The Child delights in nothing better than cozily to repose upon the maternal bosom. [*Here the bow and arrow drawing again.*]

IDEAS of heaven & hell belong to the sense mind. The real immortal world is the same as this world, viz: nature; only, nature *without curse*. This real world disappear'd temporarily from view about the year 1914 (since when a world of distorted apparitions & illusions of nonsense has usurp'd its place). But it exists, still & for ever, just behind the veil, & is re-enter'd by the true man at death.

I AM THE RADIANCE: BEHOLD MY RAYS^I

I say the time is at hand when the curse shall be removed! Nature shall be redeem'd! (Rev. 21. 1) And the delights of earth & heaven & hell (no longer hell) shall be enjoy'd at will, & in perfect innocence & harmony, by the puerified children of the spirit! Flesh and spirit shall make peace, and both be satisfied!

[*Here the same diagram, the left rondure labelled: past, the right: future, and the arrow: continuous present. Below them, the words: ETERNITY "Bring forth treasures new & old!" Save for twin horns, where were your crescent?*^{II} (Fable of Love & War).]

MY stamen upright betwixt the two lily petals points, like an arrow, the way of deliverance (freedom).

The Red Sea divided to Right & to Left, the children of RAEL-phaos pass between in safety; having previously spoil'd the children of Pharaos.

^I RAY (Hindu RA), an archangel): the naked re-born menchildren are my living rays.

^{II} two conjoin'd arcs form one crescent

EXPLANATION:—The children of Israfel are spiritualities, such as the pure imaginative dreams of boyhood and the poet’s visions (in fact, all true lovelinesses, graces, and beauties everywhere). The red sea is the world of sense (flesh & blood). Spoiling the children of Pharaos means robbing this world right & left of its treasures (viz: of passion or evil on one side, & good or purity on the other). Why?—Because eternal treasures must first receive identity in matter,^I which is the root of God’s tree. Know that such is the purpose of incarnation! The hands in my Figure [*here the same little diagram again*] are therefore stretch’d out on either side to grasp & filch all they can!

As soon as the children of Israfel are safely conducted to the Promised Land (or the Kingdom of Raph), the world of sense perception (or Pharaos)^{II} is swept away into nothing by the returning floods of the Red Sea. This is what is meant by the “end of the world” (Matt 28 20). Finally, in the Holy Land of Eternity, the evil delights or passions are transmuted into “honey” & the good delights or charities into “milk”—liquid gold and liquid silver—both for enjoyment & employment. These are the Right & Left Breasts of MAI, the divine Mother, which the puerified soul sucks alternately in the kingdom of harmony for evermore! *Veni, Radulphe!* (See my poem The Sacrifice of Youth)

[*Here the same diagram again, with the left rondure labelled, in reverse writing: Evil Love, and the right rondure labelled, in reverse writing: Good Light. The arrow between them is labelled: Integrity of Life. Below, the legend: TRANSMUTATION “beyond good & evil” yet embracing both. A rod connects the 2 cheeks (Matt 5. 39).]*

^I within Materia, the maternal womb

^{II} Ezekiel 30, 5 and 6

Note 1. Nothing is lost in the Kingdom. There are many mansions. Rather, all things & beings will be sorted out & separated (like “sheep & goats”) harmoniously, according to their own diverse characters & loves, somewhat as if the jumbled pieces of a picture puzzle were fitted into their right places & thus reduced to unity & order. This applies also to the various delights of the individual soul.

Note 2. Marriage of heaven & hell.¹ “Fiends and angels meet on earth, Bringing a new world to birth” (see KEY). God’s plan for the redemption of the whole is this. Souls from the hells & souls from the heavens are continually incarnating on the physical plane (which is a kind of melting pot of souls). Thus, evil & good meet, & so vitalize each other—as contraries must do;—whereby the souls pass like living sparks onward & upward to the “new heaven & earth.” In Eternity, says rabbinical tradition, the elect soul may enjoy at will successively the pleasures of infancy , boyhood, youth, manhood, & age.

Note 3. Rapha, fifth son of Benjamin (1 Chron. 8, 2). Explanation:—Benjamin means the Little One of God. By the fifth son is signified a 3rd incarnation: the number five includes two intermediate reflex states, or states of withdrawal. Thrice has the Sun beam’d; and betwixt the three beamings were two lunar nights of the soul.

N.B. The mysterious Raphaim who are mention’d in the Bible as being survivals of a prehistoric race of gigantic stature were not giants at all in any physical sense, but beautiful boyish beings of the ordinary size of a child, whose *spiritual* stature was immense. During a time of spiritual darkness, these lovely children of God are withdrawn for safety to a higher sphere. The naked boy bathers of England—now alas! driven away from their ancient

¹ [*Here a little drawing of a pair of scales.*] The eternal counterpoise of heaven & hell (v. Swedenborg) is now resolv’d into the upright line of liberty

waterside haunts by a jealous persecuting society^I—were the last earthly manifestation of this happy race, which flourish'd in all its perfection in the Age of Gold. The naked rustic urchins, however, were but a natural shadow, or remnant, of the real raphaim. The real children of Rapha exist now & for ever in the Secret Country, which is “at hand,” altho’ invisible to the mortal eye.

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APPENDIX

(*“Without a PARABLE spake he not unto them.”*)

MY books are Christ magic. They relate in every detail to the highest spiritual truths & the regeneration of the human soul. To illustrate this & in order to defend myself from the gross criticisms of the carnal mind, I select my little poem entitled “Dick & Tom” for analysis:—

The child Dick is the human soul in a state of naked innocence. It has divested itself of its earthly wrappings (“swaddling clothes”). Tom, clothed, is the body or physical nature, viz the “garment of God.” He sits on a wooden seat. Earth is *his* element, & so he declines to enter the water at Dick’s request. “I” signifies the Spirit; & the stream is the waters of baptism. Dick, instead of plunging at once into his native element & so becoming spiritualized before his time, invites the Man (or Spirit) to sport with him awhile on land—his playmate Tom’s dominion. (This is necessary, in order that the body also may be immortalized). Poor pretty Dick! he falls into a nettlebed & thus exposes himself to the mockery of his own natural self, viz the belly or “Tom”. The sequel, not given in the poem, was this. The Man picked Dick up & kissed him well: he wiped away his tears. Then, laughing & happy, Dickie dived into the Waters of Life: soon Tom changed his mind and jumped in too! And both children sported there with the Spirit in safety & glee and loving delight for ever and ever!

THE HUMAN TRINITY IS DIVINE IN EVERY PART

2

IN my works a knight adventurous signifies a militant questing soul: a pilgrim or wanderer with his staff signifies in my drawings a patient labouring soul. (N.B. These are both aspects of one soul; just as, in the parable of the Sower, all the states here described are co-present in one man).

THE Quest of Sir Lyam signifies the ordeals or labours of the human spirit. (Of these I have only printed one). The MS of Raoul concludes thus. "And so at last he came one morning early to the FAR isle in the midst of the sea. Here sunny lawns expand on every side, & spreading parks & groves of ancient trees. And here Amyl saw groups of child angels, marvellously beautiful & naked. . . . So Amyl became one of them. . . . It is call'd the kingdom of Poesy. Now in the centre is the wondrous Temple of Imagination, built without hands by Ra-el-phaos the Poetic Genius. It is a miracle of Art, & its frescoes were painted in everlasting pigments by the Angel Raf."

3

MILTON, more poet than puritan, makes the Archangel Raphael blush & return an evasive answer to Adam's inquisitiveness about the character of angelic embraces. The loves of angels are indescribable & infinitely various.

THE WORD OF RAPH

“I am the God of the living”

IT IS ONLY POSSIBLE TO LOVE GOD.

If you think you love anybody or anything, it is God that you love in the person or thing. God alone is. But if you see from a tangent, all will be distorted.—(This is fallen perception, or devil). See from the centre, and you see with the eye of God: then all is divine; because you yourself are so.

This loving vision is what every true poet, artist or musician has, and particularly every happy day-dreaming child. It is indeed true, as I have said, that:

*All art springs, all joy befalls,
From the young male genitals.*

Mark that my words are to be taken spiritually, not literally merely; as the next couplet shows:

*This truth thou’lt find where’er thou goest—
The highest’s always next the lowest.*

I speak of the seed-place or centre of imaginative creation. It pours itself out from thence like a cornucopia, and fills the spheres of both worlds with bounty, to overflowing; uniting the two worlds in one.

With the coming of Raphaos, all poetic dreams & imaginative visions will be deliciously realized. Such are the dreams of Raffaele, my earlier witness, of Coleridge & Shakespeare & Schubert, of Michelangelo, Mozart, &c—all rich imaginative dreamers. (Where did their art spring from, except from their boyish dreams & the sunny sexual unfoldings of adolescence?)

Beware, O my true reader & disciple, of saints as well as sinners—of all who would attempt to influence or seduce you from the golden visionary path that leads towards the Sun! Sin is

an act that cuts you off from God, & nothing else. Therefore, an act which does not cut you off from God is no sin—call it virtue or vice, or what they will. (Jesus promised paradise to a whore & to a thief). Unselfishness may be just as dark & false as selfishness. It is not duty nor hearsay, but inspiration and vision that counts. (Love only is selfless & divine).

Beware of those that would sow tares among the wheat. But beware no less of those who would sacrifice your wheat for the sake of rooting up the tares.

God's golden harvestfield exists for loveliness & delight, not for use only, as puritans pretend. And the blue cornflowers, & scarlet poppies, & white field daisies & yellow ragwort,—sweet wildflowers, which fools call weeds,—these are the gems set here amidst the gold by God, and are the crown & pride & glory of the whole;—His sapphires & rubies & emeralds & diamond teardrops. For the blue cornflower is the eye of heaven, & the white marguerite with her yellow centre is the beaming sun, & the poppies & pimpernels are the precious drops of Christ's blood.

Wake up then, O beloved, from your dark dreams of good & evil! Listen to my voice within, & believe me—Raphaos; for my voice alone is true!

[Here a drawing of a number of flowers, and a woman with long tresses and exposed bosoms.]

NOTE: He who cannot read the works of Ralph in the spirit had best not read at all. For the letter of my words will certainly confound you—and they are meant to do so. To the damn'd they are damnation. To the pure they are heaven itself.

THE LAND OF FAR AWAY



IN THE LAND OF FAR AWAY,
Where no more my footsteps stray,
A rushing river foams and swells
Around daisied hills and dells.
Where are those deep & silent groves
Where once I met my naked loves?

WHILES, amid the City's crowd,
Or deep in pastoral solitude,
I meet the shining mystic glance
Of Far Away inhabitants.
"O say! where is this country, say!
'Where is the land of Far Away?'
'Brother, brother, follow me!'
A vast Temple I did see;

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"Brother, brother, follow me!"
A vast Temple I did see;
Where amidst the multitude
A venerable Preacher stood,
And an ancient story told
Remember'd from the Age of Gold.
How the King of Love, who made
All the world and you and me,
Is One, of whom 'tis truly said
He maketh in eternity.
For He says within us now,
"Thou art I, and I am thou!"
"Nearer than husband, lover, wife—
"My Self the Way, the Truth, the Life!
"And whoso shall this knowledge gain
"Is victor over the world's pain.
"And so my Love shall shine o'er thee
"As the blue sky o'er a stormy sea!"

THE ARTS IN ETERNITY

IN the Temple of Ra-el-phaos the three Arts are one; for the impossible, on earth, which Wagner attempted, is spontaneously realized there. Painting is love: Poetry is light: Music is life (or harmony of love & light)—divinely speaking, Father, Son & Holy Ghost; humanly speaking, Joseph, Mary & the child Jesus. These are also the 1st, 2nd, & 3rd dispensations; viz. of the body, the soul & the spirit respectively.¹ Painting is like a flaming sun, Poetry resembles sunshine, & the holy child Music pulses & vibrates with vivifying warmth like choiring sunbeams.

¹ See “The Heavenly Cupid”

THE VOICE OF THE SAGE

TO THE READER

HE who would read my works aright
Must read them from within.
There can no earthly-minded wight
My inner meaning win,
Veiling its message from the sight
Of the sensual eye of sin.

For he who gave the message shape
Clothed it in fleshly frame;
But underneath, a holier wick
Burns with a purer flame.
And HE alone who lit the spark
Can His own light reclaim.

TO THE CHILDREN OF POETRY

O, RAISED above the worldly strife,
Conquerors in the lists of life!
Here, here, love brotherly is born,
And strength unto the sons of morn
In their struggle for the right,
To bear the cross, endure the scorn.
O, play your part right manfully
In the spreading of the light,
And dispel the bitter night!
Then blessèd children shall ye be!



MELITOR & MELEK

A Tale of the Waste Marches

ἄλίσκεται ὁ δεινὸς ὄρκος (Sophocles)



The Chapel of Birch Tree Valley



In bygone times between two ancient kingdoms there lay a belt of desolate mountainous country called the Waste Marches, haunted by ravens, eagles & beasts of prey, but except for a lone robber stronghold here & there, all uninhabited by man. One summer's morning, along a rocky defile that wound through the heart of this wild region, the young knight Sir Melitor rode; till by & by

MELITOR & MELEK

A Tale of the Waste Marches

ἀλίσκεται ὁ δεινὸς ὄρκος (Sophocles)

I

The Chapel of Birch Tree Valley

IN bygone times between two ancient kingdoms there lay a belt of desolate mountainous country called the Waste Marches, haunted by ravens, eagles & beasts of prey, but except for a lone robber stronghold here & there, all uninhabited by man.

One summer's morning, along a rocky defile that wound through the heart of this wild region, the young knight Sir Melitor rode; till by & by he came to an extensive forest.

Now it must be explained that—sunshine, summer beauty, woodland scents and sounds notwithstanding—a mystery brooded over the place. There were bright & green & joyous parts—enchanted wolds; and then you might suddenly find yourself in some haunted sinister glen, or lose your way amid a labyrinth of black gullies, caverns, & lightning-blasted firs. The name of this forest was Malgraunce.

Melitor rode up a glade which ended presently in a grassy clearing: in the midst stood an oak tree, huge & hoar. Here he alighted, tethering his horse to a bough, & lay down to rest at the foot of the tree. After a while he fell asleep. In his sleep he dreamed that a beautiful young fawn or doe approached timidly from behind a fern-clad rock, as if inviting him to follow; whereupon off she trotted and so disappeared down a footpath by a brook. Then he awoke with the sound of a chiming bell in his ear.

He leapt to the saddle and descended the footpath, which wound sharply downward, with the rivulet splashing & brawling beside it; until through an opening of the rocks he issued into a sunlit plain called the Valley of the Birches. A cottage & a ruinous

chapel stood on a green peninsular [*sic*] jutting into a small blue lake.

A grey-bearded man & his daughter, a damsel of seventeen years, whose name was Una, were sitting in the cottage porch. They greeted Sir Melitor courteously, & after he had looked to his horse & refreshed himself, the hermit inquired what adventure had brought him thither.

Now this hermit was a magian, [*sic*] & he it was who had caused Melitor to dream of the doe, on purpose to guide him to the hermitage. Melitor answered that late yestre'en, at the narrowest point of a gorge, his way had been barred by a strong knight in crimson armour with a golden gryphon on his helm; and there they had fought fiercely for more than two hours. But in a pause of the battle they had told each other their names—"I am Sir Fortinax," and "I am Melitor, thy brother-in-arms!" Then they had embraced & made great joy of each other; "& so we pursued our journey side by side in the moonlight, until at dawn we arrived at a fork in the pass; where Fortinax said 'Here we part! God speed you!' & Galloped [*sic*] off up the right-hand branch, & I took the left-hand." So then & there Melitor related the vision he had had under the oak tree in the forest of Malgraunce; & how, following the track of the doe and the sound of the bell, he had arrived at the chapel of the Valley of Birches.

"I thank you, sir knight, for your tale," said the hermit.

"And pray you," said Melitor, "tell me in return how you & the fair damsel your daughter come to live all alone in this solitary valley. For meseems you have not always been what you now appear to be."

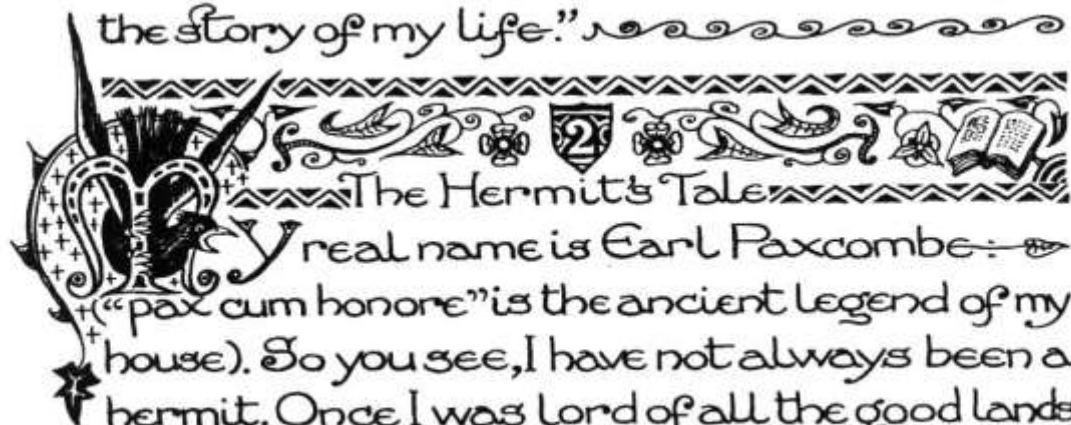
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"I thank you, sir knight, for your tale," said the hermit. "And pray you," said Melitor; "tell me in return how you & the fair damsel your daughter come to live all alone in this solitary valley. For me seems you have not always been what you now appear to be."

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My real name is Earl Paxcombe:—"pax cum honore" is the ancient legend of my house). So you see, I have not always been a hermit. Once I was Lord of all the good lands adjacent on one side to these wild Marches & the Forest Perilous. My Father, the old Lord, in my infancy had gone away to fight in the holy wars against the paynim Saracens & had brought back with him on his return, after an absence so long that he was almost forgotten & was supposed to be dead, a swart-avized dark-browed child, a boy some years younger than myself, his heir. Our household in the tower of Ravenscaur at this time—

The Hermit's Tale

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Now, Sir Knight, I should tell you that this our valley of the Birch-Trees is inaccessible and secured by a charm from the darker influences that lurk beyond. But on the other side of the Marches are the bad lands. (Alas! all, all is debatable!—who shall say where the frontiers of good & evil lie?).

Our castle was situated strangely. Perched on the dizzy summit of a high precipitous spike of sheer rock, which rose out of a narrow but seemingly bottomless cleft or fissure in the mountain, its gate was reached only by a hump-backed bridge of a single span.

In & about the courtyards & paddocks of this grim fortress (for we seldom ventured far beyond), the little girl & I spent our happy infancy. We were playmates and child lovers from the first; and it was always tacitly understood that we would one day marry. The coming of the dark little interloper, however, cast a shadow over our innocent pleasures. His ways were sullen, mysterious, & taciturn; and I fear that his heart was of as dark a complexion as his skin. A dawning jealousy began to smoulder in his childish bosom; which, in spite of his habitual reserve, sometimes betrayed itself by flashes like sparks of fire from his coal-black eyes.

My father spent his time poring over his books of secret wisdom, shut up alone in his private closet, a turret-chamber situated in a remote wing of the castle.

We children were left much to ourselves. The blue-eyed maid Miranda, a child of sweet disposition, had compassion on the proud lonely little oriental boy—an orphan like herself and withal an exile in a foreign land. This simple artless kindness (for it was no more) he returned, in the secrecy of his soul, with passionate adoration & love—unknown to us—that is, to my father buried alive in his abstruse studies & myself; though no doubt my little cousin's delicate intuitions & sensitive pitiful nature must soon have surmised something of the truth.

At the age of adolescence, my father began to receive both Melek & myself into his laboratory for several hours daily, in order to commence our instruction in arcane science. He taught us that branch only of the doctrine which is called White Magic. The dark young Saracen proved an apt & eager pupil; perhaps he had inherited the taste from his sire. There were three keys hanging up in a cupboard—one gold, one silver, & one iron. The gold and silver keys unlocked the two closets painted with mysterious symbols of a yellow Sun & a white Moon respectively, where my father kept books bound in gilded or silver'd bindings. From these books he instructed us in the rudiments. He cautioned us gravely against any attempt to discover the whereabouts of the black closet. (It was in some secret part of the castle; & he hinted

at hidden dangers in words so impressive & awful that my blood ran cold).

Meanwhile, in our leisure hours, we three children were thrown still more completely upon each other's company: from about this time my father ceased to join us even at meals. In an atmosphere of growing jealousy, charged with a sense of foreboding & menace which intensified from day to day, I watched my youthful rival's sullen passionate character unfold. I watched his eager absorbed pursuit of occult knowledge, I saw how already he outstripped me & the lessons of his instructor, stealthily in the privacy of his bedchamber pursuing his studies & experiments on his own account. "Ah!" said I to myself, "This then is the reason why he avoids my company so much of late! But never a chance of being alone with Miranda doth he miss, I notice!"

The years went by. I had passed my nineteenth birthday, when one day my father, who for some while had appeared to be sick & failing, summoned the three of us to his bedchamber. "I am shortly going upon a distant journey" he said. "And I have summoned you my children (for I look upon you all three as my own children) to my bedside, to receive my last instructions—you will not see me again before I set out. My parting words to you are—a warning, & a blessing. Beware!" he said solemnly, turning his face towards Melek & myself. "Beware under pain of a father's curse of tampering with the black key in the alcove or of seeking to find the closet which it unlocks! Pry not!" Then turning with a wan smile towards Miranda & me (for I was standing in the midst, with my gentle cousin on one side of me & the eastern youth on the other) he added: "I had hoped to have seen you twain joined as man & wife ere I departed. That hope has not been fulfilled. Alas, I have delayed too late! But an if you will have one another——?" (here I murmured a fervent "yea!" & Miranda silently blushed assent), "it is my will, Waldo & Miranda, that you plight your troth here at my bedside"—which there & then we did, handfasted. "Be happy!"

That night there were sounds of aerial music about the turret casements, and a mournful sighing wind. In brief, my parent died

during the dark hours; and we found him lying dead in his bed next morning. (Yet we young ones had not understood: we had thought he meant a literal journey he was going on for the recovery of his health). His body was buried in a vault beneath the castle chapel, where there was an underground crypt.

After the burial, when the funeral ceremonies were over & the guests & kinsfolk had all departed, for a while a better understanding seemed to exist. For Melek had had a genuine respect & even veneration for my father. So it went on for a year or two. But soon the atmosphere became worse than before. Melek & I each continued with our occult studies; but separately now and in a spirit of scarcely-veiled rivalry & antagonism. [*Here a little drawing of a serpent and a phoenix fighting.*]

One day to my surprise when we were alone together, he tempted me to join with him in a search for the Black Closet. I was shocked & refused.

The climax was not long in coming. Melek, whose envious heart burned to supplant me in everything, passionately implored Miranda to marry him: when she gently denied him, he fell into wild sulks, and in a fit of angry temper utter'd threats of vengeance. Not long afterwards Miranda & I were wedded in the castle chapel. A good old priest came & officiated (since dead these many years), who used to inhabit this very hermitage.

Now, for some time past there had been hints & rumours of dark doings in the castle—whispers, shadows, ugly presentiments and omens—mysterious flitting appearances about the gloomy corridors. Yet more than a year went by after the wedding, & still things had not come to a head. The wicked Melek shut himself up in the seclusion of his own chamber, and was no more seen.

Meanwhile a child had been born to us, a pretty babe—my daughter, Una here—& that, Sir Knight, was seventeen years ago!

By this time, one by one, all that were left of my father's faithful old retainers had either died or else quitted the castle, frightened away by the ghostly voices & devilish apparitions which, as I told you, began to haunt the dim halls & passages & spiral staircases of the labyrinthine keep. In place of these trusted family servants,

there were somehow gradually introduced into the guard-room & buttery a set of new faces—dusky-skinned black-haired scowling strangers, infidels & paynims from the outlands beyond the Border.

I forgot to tell you that one evening in November, soon after our wedding day, my bride Miranda, going somewhat early to bed as the vague and spectral anxieties of our situation had undermined her health & spirits, (and choosing an unfamiliar back-staircase to go by, because of a certain loop-hole facing westward that still let in a glimmer of twilight to comfort her), smelt a strange heavy smell of smoke like incense hanging about the corridor. This she traced to the door of Melek's cell. Fearing fire, she first tried the door & found it fast locked & bolted. But peeping in at a tiny grill, where a threadbare spot in the tapestry coincided & so gave her a glimpse of the interior, she saw the Saracen youth surrounded with billowing fumes, & conjuring out of a great Black Book. (Unbeknown the traitor had explored the castle &, in a walled-up & disused corner of the keep—an old deserted turret reached by secret passages & stairs in the thickness of the masonry—he had discovered the forbidden black closet & unlocked it with the Iron Key).

It was, as well as I remember, some six months after our babe was born, that Miranda, still ailing & weak, once again observed the foul fumes of Satanic incense reeking under the recluse's door. Overcome by fatal curiosity, she peered through her peep-hole. What she saw was so horrible as, in her weak state, to cause her delirium of nights. She would cry out madly in her sleep & babble of fantastic horrors. This went on for many weeks. Indeed she never recovered from the shock, & after lingering awhile, in less than two years time, my poor wife passed away, leaving me all alone with an infant daughter barely three years old.



After this, I was little better than a prisoner in my own castle, my every movement watched by unseen eyes. I determined on revenge, & waiting my opportunity I confronted my enemy & charged him to his face with sorcery & black magic. The disguise was shed. Melek with a brow of thunder, actually foaming at the mouth & writhing with rage & malice, started to conjure. At that instant flames & smoke arose out of the gulf that surrounded the castle rock. And from the Black Woods adjacent, summoned by their master's potent spell, came pouring over the bridge & in at the courtyard gate a horde of swarthy Saracenic men-at-arms, or devils in the guise of them. The infidel Melek thereupon in a loud voice claimed possession of my castle & lordship, by right of seizure. He ordered some of his paynim followers to bind me. After they had bound me hand & foot, he told them to take both me & my infant daughter, & carrying us down to the river which runs below the castle meads at the bottom of the orchard-close, to put us in a boat & push it off into midstream, meaning that we should be borne over the nearby cataract to our death.

But I, by my art (for I had not forgotten my white magic—although, alas, alas! how rarely in this world doth the wisdom of the right-hand prevail over the sorceries of the left!)—by my art, I say, I brought it about that we were safely transported downstream to this placid lake in the Valley of Birch Trees. The priest who married me had meantime died (you may see his gravestone yonder beside the chapel porch); & this hermitage was occupied by a godly [*sic*] old nurse, a female recluse, (yes, she too is long since dead now), who cared for the child until she grew to girlhood. . . . Well, master, that is the end of my tale. In this solitary valley my Una & I have lived ever since, unmolested and out of the world.

3 The Castle on the Crag

RIGHT fiercely then spake up Sir Melitor. "Is thy tale ended, lord? Nay! but the last chapter is yet to be written! Tell me, where does this usurping wizard keep his fastness? To-morrow morn at the break of day I ride out to avenge thy grievous wrongs; nor shall I return to this valley, I make mine avow, until I have severed his infidel head from off his shoulders & bear it hither at my saddlebow!"

Now Melitor had fallen in love with the damsel Una, & she with him again.

So Melitor rose up betimes the next morning; & armed himself from head to foot and mounted his charger; & sallied forth apace thwartwise across the plain towards the hills, in the direction he had been taught by this Earl Paxcombe.

Through the dark purlieus of Mortbois & the Forest Sinister he galloped, until he came at last to a grim black gorge, with horrid crags piled one above the other, like grinning giants; where there was a narrow bridge across a terrible chasm & a hideous. And up the gorge on the right hand side of the way was a strong castle, built high aloft among the clouds on the top of a great peak of rock called Nigromont. Sir Melitor saw a horn & a black shield hanging on a post. So he wound three blasts on the horn & smote with all his force & might. Thereat the demon knight Sir Melek came riding down a winding track at a furious pace, upon a great black horse snorting fire & smoke. He was all in black armour, and on his casque there were two great raven's wings of steel as black as night. Then Melitor feutred his spear & shouted defiance & put his shield before him; & they twain met upon the middle of the bridge with a shock that made the caverns ring, & both their spears were shattered to the butt, & the knights reeled in their saddles. After that they fought with their swords, on horseback & on foot until underne, a long & grim battle. But in the end Melitor by sheer strength beat this fierce knight Melek to the

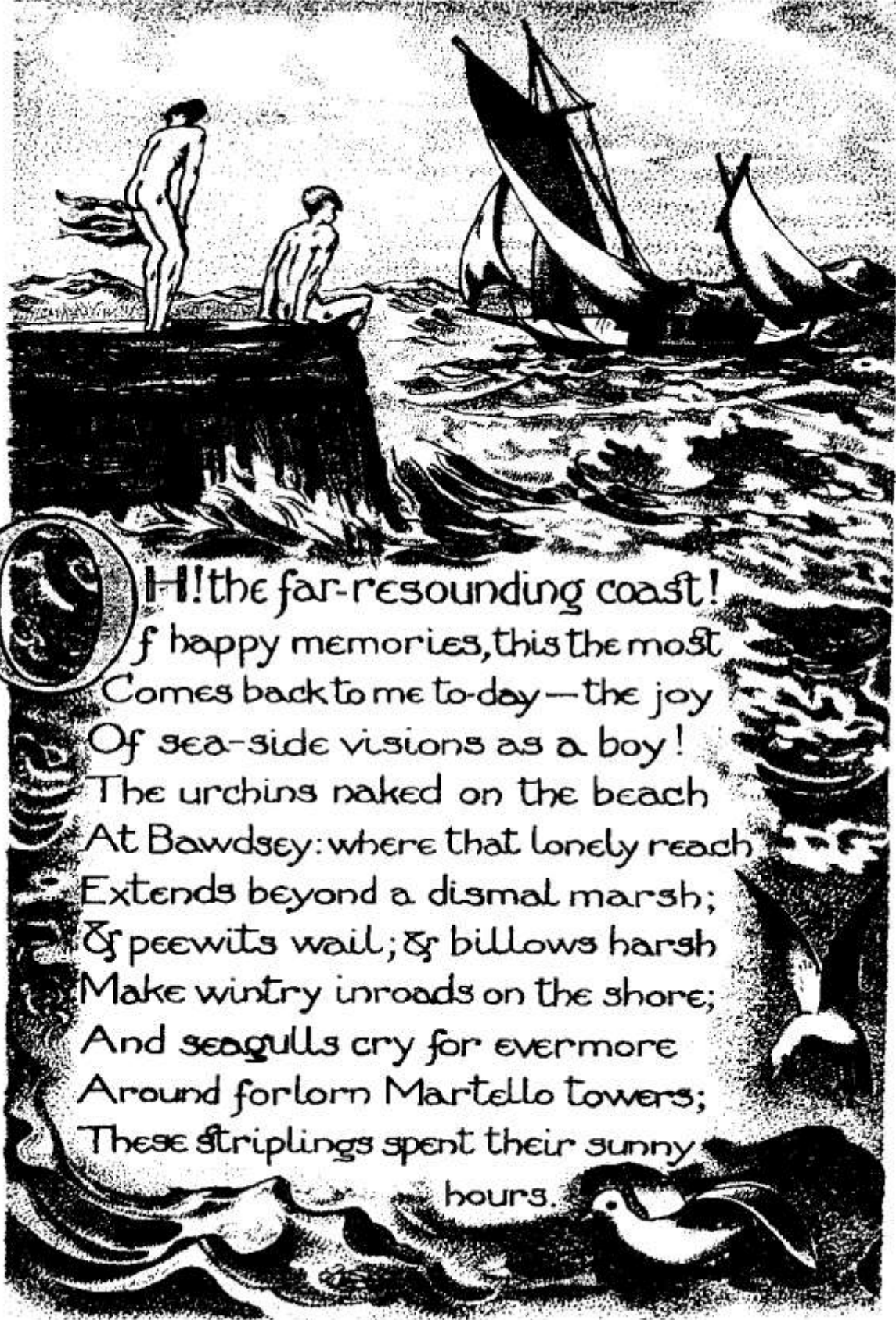
ground, & setting his foot upon his breast, with a single stroke smote his head clean from off his body. Then Melitor knotted the head to his saddlebow by two locks of its lank black hair.

No sooner had he done this than, from behind every rock & thicket in the gorge, & out of every cranny & crevice, started up Saracen men-at-arms by hundreds against him. He stood astride the little bridge & hacked & hewed, & cut them down, defending the passage as best he might, until in the space of an hour he had killed more than fifty. But still as they came on, & pressed upon him ever more fiercely, he began to wax faint through very weariness & loss of blood; and at last he would have been overpowered by weight of numbers, when suddenly he heard a shout, & the noble Sir Fortinax galloped up to the rescue just in the nick of time (for he had heard from afar the three blasts winded by Melitor upon the horn), and lashing out to right & to left he quickly put the rest of the paynims to flight.

Doubt not that the two brave knights were made much of at the hermitage when they returned that eventide to the Valley of the Birch Trees. Great were the rejoicings of the vassals & people of the earldom, when the cry went round that their ancient & rightful lord was restored once more to his lands & castle. And these rejoicings were doubled when soon afterwards, before the altar in the castle chapel—lately re-consecrated & cleansed from infidel pollution by the Bishop—the lady Una was wedded to Sir Melitor.

THE END

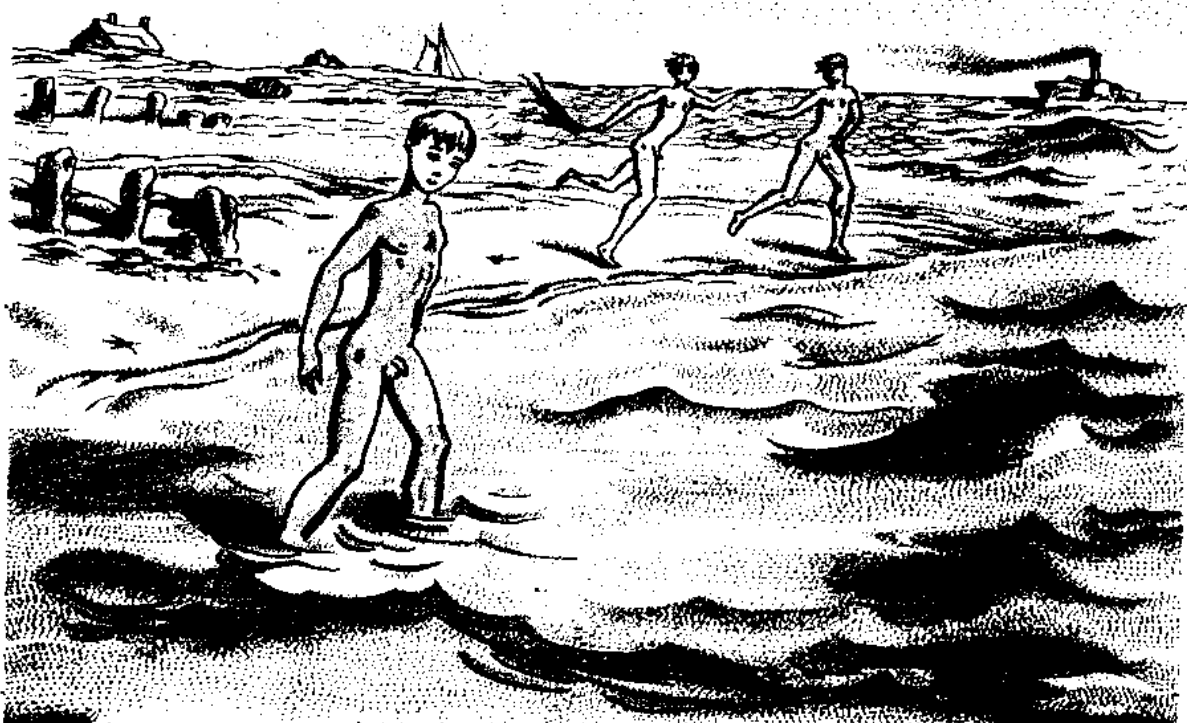




O H! the far-resounding coast!
Of happy memories, this the most
Comes back to me to-day — the joy
Of sea-side visions as a boy!
The urchins naked on the beach
At Bowdsey: where that lonely reach
Extends beyond a dismal marsh;
& peewits wail; & billows harsh
Make wintry inroads on the shore;
And seagulls cry for evermore
Around forlorn Martello towers;
These striplings spent their sunny
hours.

OH! the far-resounding coast!
Of happy memories, this the most
Comes back to me to-day—the joy
Of sea-side visions as a boy!
The urchins naked on the beach
At Bawdsey: where that lonely reach
Extends beyond a dismal march;
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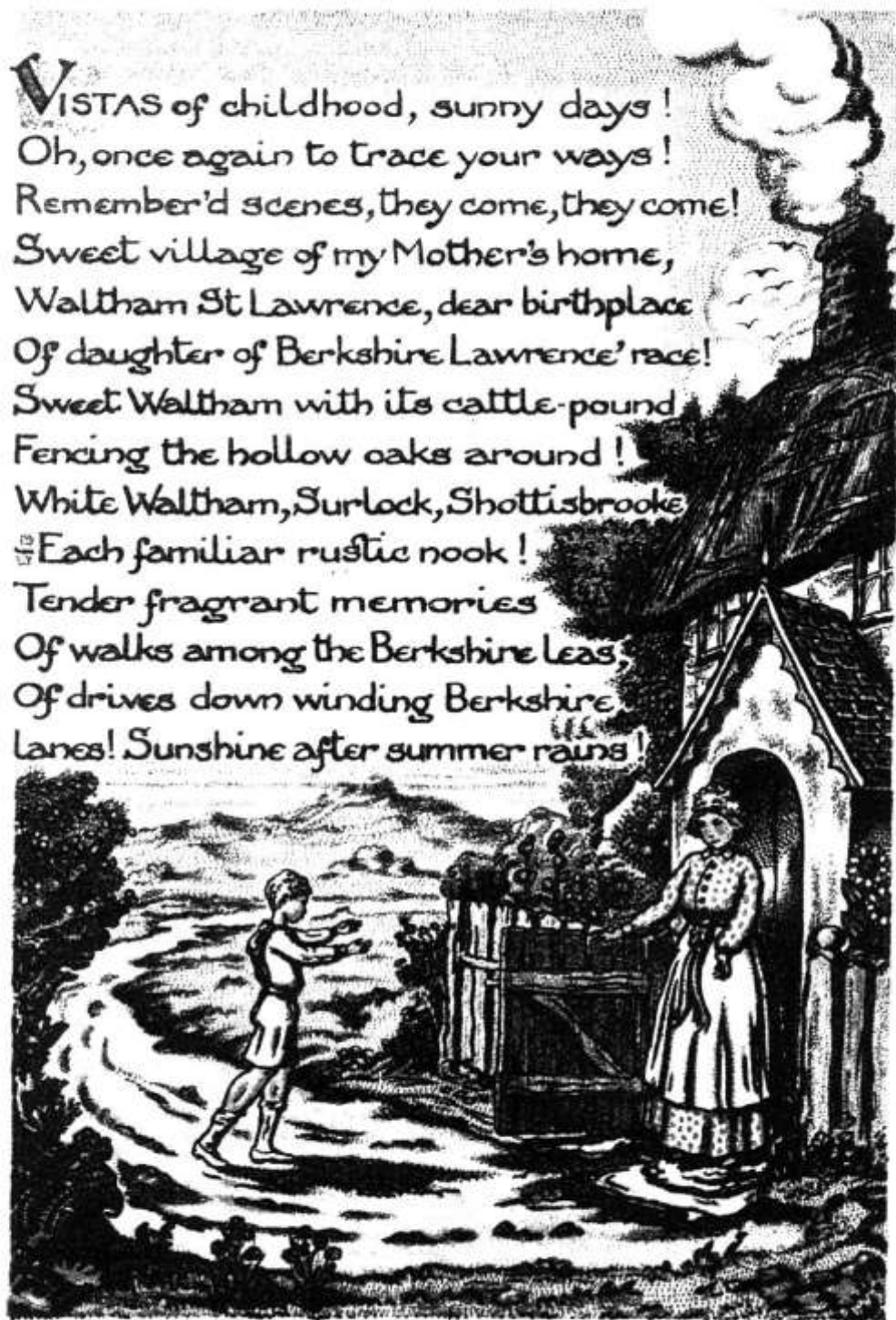
O H, bright & golden days of yore,
When naked striplings on the shore
With flesh aglow like sunripe peach
Paddled at shining Shinglebeach!
Up sandy spit, down winding creek,
Chasing, playing hide-and-seek;



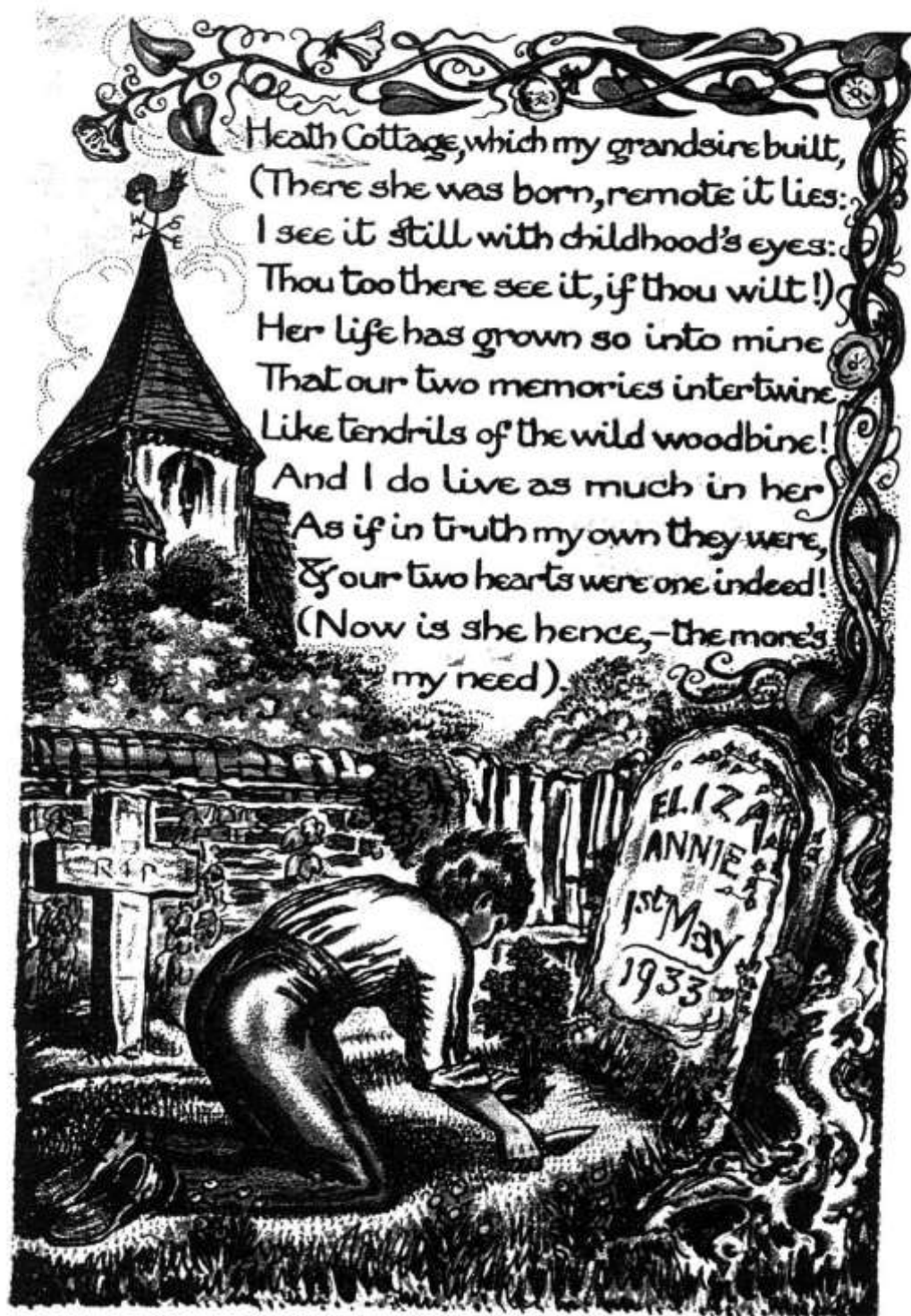
Tiptoe balancing, who dares,
Out on slimy breakwaters;
Poised above the swirling wash:
How the rollers thump & crash
& drench the skin with spume & splash!
See! far out white horses ride,
Shaking their manes at turn of tide!

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See! far out white horses ride,
Shaking their manes at turn of tide!

VISTAS of childhood, sunny days !
Oh, once again to trace your ways !
Remember'd scenes, they come, they come !
Sweet village of my Mother's home,
Waltham St Lawrence, dear birthplace
Of daughter of Berkshire Lawrence's race !
Sweet Waltham with its cattle-pound
Fencing the hollow oaks around !
White Waltham, Surlock, Shottisbrooke
Each familiar rustic nook !
Tender fragrant memories
Of walks among the Berkshire Leas,
Of drives down winding Berkshire
lanes ! Sunshine after summer rains !



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Sunshine after summer rains!



Heath Cottage, which my grandsire built,
(There she was born, remote it lies:
I see it still with childhood's eyes:
Thou too there see it, if thou wilt!)
Her life has grown so into mine
That our two memories intertwine
Like tendrils of the wild woodbine!
And I do live as much in her
As if in truth my own they were,
& our two hearts were one indeed!
(Now is she hence, - the more's
my need).

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Sir Lyam le Leall
or
The Knight of the Holy Flame

[Here a drawing next to the title, of a knight in armour (within a flame), brandishing a sword. A cross above, a star, and an eagle.]

IN a desolate region of the wild and rocky coast of Syria, in ancient times, there stood a castle. It was a fortress of immense strength & size, built on the verge of a precipitous cliff, & belonged to a mystical Brotherhood called the Knights of the Holy Flame.

Onenight in the depth of winter—it was Christmas eve—soon after the clock had struck twelve, there came a knocking on the outer castle door; which was presently opened by the Grand Master in person.

A young knight in full armour was admitted, who on being questioned gave his name as “Sir Lyam le Leall.”

Report says that for some while the two men were closeted together in the Master’s chamber; where the firelight flickered mysteriously on certain garish cabalistic frescoes of the vaulted ceiling.

“Follow me!” then said the elder; and taking a blazing torch from a sconce, he led the way through secret corridors to a steep and awesome [*sic*] spiral staircase, sunk far below the foundations of the donjon keep; down which they descended into the very bowels of the rock whereon the castle was built.

At the bottom of the shaft they passed through an iron-clampt door into the occult Chapel or cavern of the Mysteries. This being a place of the most awful secresy, [*sic*] the sacred nature of whose rites is the most jealously-guarded knowledge of a still-extant Society, it is not lawful, nor even safe, for me to do more than hint at what followed.

At the eastern end of the crypt, in front of the altar, there stood a stone sarcophagus hewn into the rude shape of a cross. In this the novice placed himself upright with extended arms; whereupon the Grand Master closing the lid upon him, he fell into a trance. As the spirit passed out of his body he heard the voice of the Adept announce:

“Your first task is to achieve the dolourous sword of the Montepalaxos!”

[Here a drawing of a dragon.]



BEYOND the furthest bourne of Thought there lies a marsh—waste, and dead, and dreary, sunk in a perpetual twilight of writhing mists; where amid black pools & livid swamps, monsters hideous & phantasmic lash & rear themselves & dilate their glowing eyeballs. The name of the marsh is Zoond. Eternal silence broods over it. A narrow tortuous causeway is the sole path that traverses this shadowy region. [*Here a little drawing of a snake.*]

The sun was already sinking in a dull copper disk below the horizon, as Sir Lyam le Leall spurred his jaded dapple-grey charger westward along the causeway in the direction of a vast and gloomy Abbey, whose fretted towers & pinnacles seemed momentarily to settle down deeper into the murk & mists of the fen. Simultaneously, an ominous growl of thunder far-off in the distance gave threat of approaching storm. With the fall of night, impenetrable darkness swallowed up the scene; but there was still enough of gloaming left as the knight advanced around the final bend of the serpentine causeway to reveal to his shuddering vision the ghastly forms and fiery eyeballs of the astral monsters which inhabited the slime on either side his [*sic*] path.

Beneath the towering western front of the cathedral Sir Lyam dismounted & having fixed his horse's bridle to a stanchion in the porch, he entered the ponderous door of the nave and advanced with clanging footsteps up the central aisle. Suddenly a flickering & prolonged glare of lightning lit up the vast interior of the edifice—its massive pillars, its galleries, its mullioned windows; and as the succeeding thunderclap died away, an unseen hand in the organ-loft took up the echoes with a mad-cap but majestic fugue!

Ere the spectral music roared away into silence, the knight, having passed the rood-screen and traversed the space beneath the central tower, had penetrated to the eastern chapel; below which, in a crypt, the tomb of the Montepalaxos lay.

Under the recumbent effigy of an aged knight in full armour, a narrow flight of stone steps led down to an oblong subterranean vault, lighted by four tall candles, in the midst of which lay in

enchanted slumber the terrible figure of Count Hugo of Montepalaxos himself!

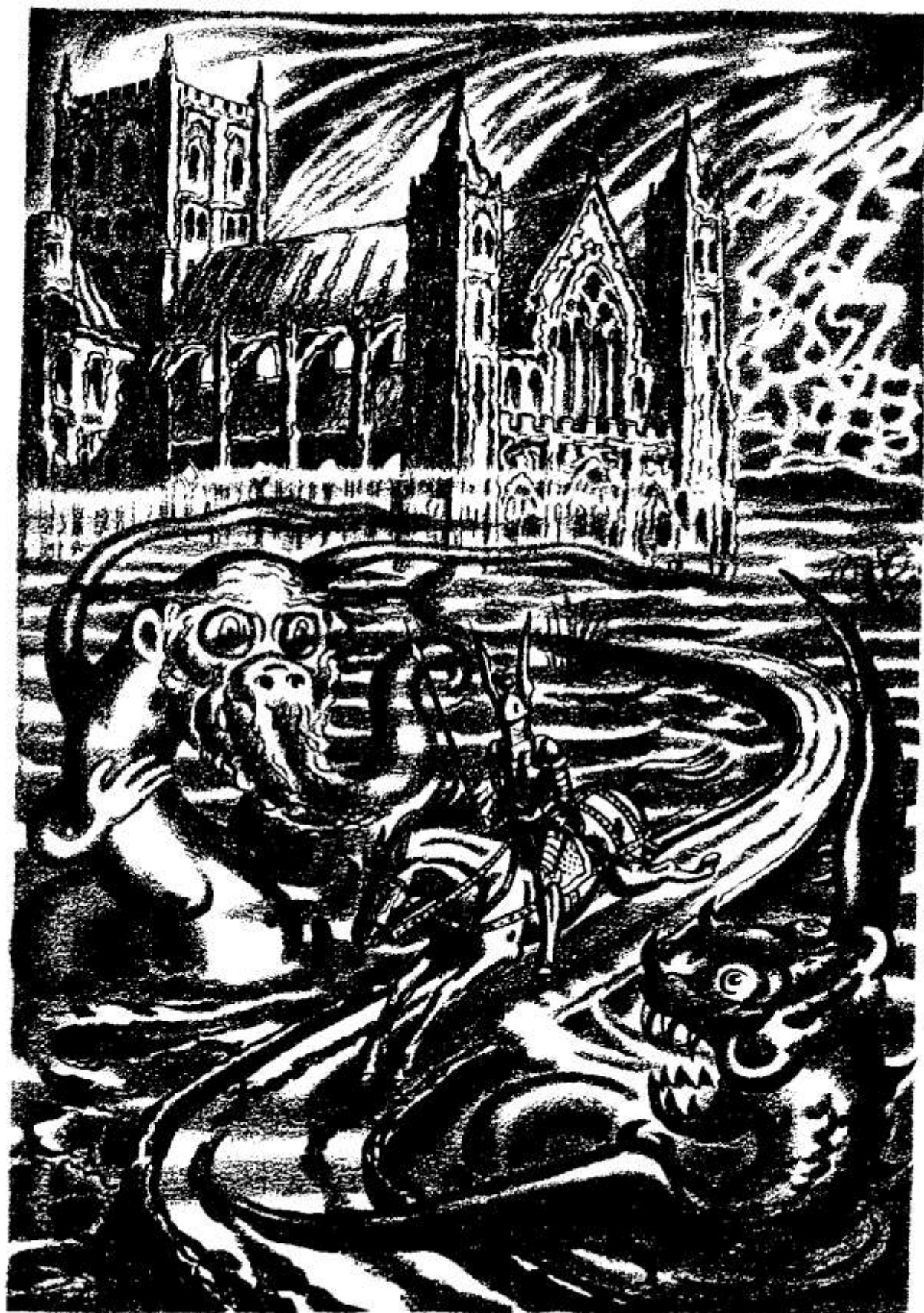
About his middle was girded the fatal sword!

Three hundred years ago (so legend says) had the dolorous stroke been stricken, three hundred years ago had the spell been uttered whereby that evil lord was condemned to sleep motionless upon his own tomb, until such time as the young knight of prophecy should filch the sword out of its scabbard and thus release the soul of Hugo to a thousand years of purgatory in expiation of his earthly crimes.

As Sir Lyam laid hold of the hilt of the sword, a sudden gust of air like a whirlwind seized the candle-flames, causing them to gutter wildly; and then extinguished them at a clap! But during that brief instantaneous flare or flicker, Sir Lyam had seen the stony eyes of the ancient count open and fix their terrible regard upon the intruder with a stare of such malevolence as appalled his soul!

Fiercely, with a clang of steel, the young knight lashed the great sword out of its sheath, and gave a shout of defiance! At the same moment a shattering peal of thunder resounded directly overhead, accompanied by a blinding galvanic flash! The bolt of Heaven had fallen! Sir Lyam rushed towards the western exit, brandishing his weapon; whilst flames from the roof & blasted spire raged skywards, illuminating his path with their ruddy glare!

Scarcely had he time to untether his faithful charger, leap upon his back, and urge him at full speed forward along the causeway, than the doomed church split outwards to right & left and with a rending crash & sullen hissing sound collapsed slowly into the inky waters of the mere and disappeared from sight! . . .



After that he seemed to lose consciousness, and had no more sensation than one of rushing, rushing, at breakneck speed through illimitable space & eternities of time! . . . Onward, onward—ever faster & faster! The climax was approaching! His fugitive soul was being hurried onward rapidly to a judgement! The destination was at hand—the mighty portals of the Judgement Hall, thronged with faces, swung open to admit him; and coming to a standstill, he awoke (or rather came out of his trance) to find that it was the portals of his own body which he had re-entered!

★ ★ ★ ★ ★ ★

As he opened his eyes, the voice of the Grand Master who was standing beside him seemed to come from a long way off. “Well have you done, my Child! The first trial you have nobly achieved! Before you assay the second, it is necessary that you should have repose & refreshment for the body!” The youthful Sir Lyam followed the Hierophant out of the chamber of Initiation. In doing so, he looked down, & saw that he *still grasped in his hand* the fatal sword of the Montepalaxos!

THE END

[*Here a little drawing of a very fierce-looking bearded knight with a sword.*]





CHILDREN OF DAWN

ACT 1ST A Dream Fantasia

PROLOGUE

OH, where was seen such a pretty sight?
A hundred cupids in naked delight
Swim paddle & play by the waterside
In the midst of the furze-clad common wide!

But Oh, the delight of my secret dream!-
My pretty playmate with limbs agleam,
Let us wander away to the leafy shade,
Us two together unafraid, 
And there without a thought of harm,
Wandering naked arm-in-arm, 
Let us embrace and sweetly kiss!
Was life not surely made for this?



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SCENE—Early morning in Paradise: a blue lake set in the midst of towering mountain crags. The peaks are precipitous & appear as shadowy silhouettes of jagged outline against the pale yellow sky: the lower slopes, which descend steeply to the waterside, are part wooded, part clad with savage dark-green vegetation. Thus the valley is enclosed round about with a titanic rocky rampart several thousand feet high, presenting to the eye a sharp upper edge of wildly irregular form. The most varied, extravagant & fantastic shapes are suggested—giants' heads, recumbent lions, castles, pinnacles, & what not. At the eastern extremity arise two rugged indigo-coloured pillars—"Jachin & Boaz." Betwixt them the SUN, an enormous white disk, is framed & seems to fringe their sombre phallic profiles with tresses of corruscating light. The entire landscape is steeped in misty brightness. A holy tranquillity pervades the scene.

Beside the margin of the lake or swimming in its waters is seen a silent group of boy angels. They are mother naked; and their pearly pink figures which are of transcendent beauty appear almost transparent.

Reader! Thou art a spectator of this scene! I unfold to thee no myth, but a peep into the world of Reality. See the movements and gestures of their bodies—are they not free, shameless, & innocent? (See yon lovely Cupid reclining dreamily on his side, plucking the daisies—his name is Rafi: he is falling asleep). The waters of the lake are deep inky blue with flecks of dazzling sheen: the grass at the water-edge is emerald green! Behold now the stupendous walls of the valley, how they are shrouded in a slatey haze! Behold how cataracts of Sunlight stream between the black pillars, while from the latter are cast two dark shadow-beams, mysterious, vast, aslant . . . ! (*Ah, what do they mean?*)

But look and listen! . . . Now we are about to enter Rafi's dream. . . . With a simultaneous impulse the Angels have faced eastward with upraised hands. They sing.

Choir of treble voices.

CHILD of Morn, who art the Sun
Of Imagination
And of Love and Genius,
By thy sign of 3 in 1
What dost thou require of us?

(The solar brightness momentarily condenses.)

BY thy holy name I AM,
O thou golden-hornèd Ram,
Wherefore visitest thou us?

(Betwixt the two pillars appears a face with flaming golden locks & eyes like the daystar.)

IS he come for so and so?
Scatter in the woods, and lo
He will chase and cry “peep bo!”

*(The naked shining shape of the Divine Youth RA-PHAOS emerges,
surrounded by fork'd lightnings!)*

HIDE & seek? or blind-man's-buff?
Or for wantonings more rough,
Visits he the kingdom, say!
Of his Mother-Mirror MAI?

(He descends the central sunbeam—distant thunder rolls—,)

EACH of us, his loves and mates,
Bodying eternal states,
On his mighty pleasure waits.

(and confronts the Angels;)

IS't for *me*? or is't for *him*?
Unfold Thine Adolescent whim!

(who huddle together, half bashfully, half in fear.)

FOR what need mysterious
Visitest our playground thus?

(A blinding flash!) The angels prostrate themselves on the ground,
hiding their eyes with their hands: all except *one*, the beloved.

Rafi.

BEEST thou Jesus meek!
Beest thou hornèd Pan!
In *me* reveal and speak
Thy will Olympian! . . . *Oh!*

(Another flash; followed by thick darkness, and thunderclap).

MY soul is rent from nape to nave!
Extend Thy mighty Hand to save!

(The scene changes to a narrow gorge betwixt dismal precipices: leaden rain-clouds roll billowing down the mountainside & completely obscure the prospect).

I sink! . . . I sink!

Reader, what we have just been witnessing was Rafi's dream: it is your own experience too; there is no separation in interior worlds. What the waking cupids saw was this:— RAPHAOS in the form of a dove with rosy wings and white breast conducted Rafi to the exit of the valley; whence MAI the universal Mother gently led him by the hand, still fast asleep, down, ever down a winding pass. . . .

A FRAGMENT

END OF ACT I

HYMN TO HIM—A PRELUDE

*[Within the “C” of “CHILDISH” two naked youths stand kissing,
their bodies pressed together in a passionate embrace.]*

CHILDISH laughter trill’d;
My heart with longing fill’d.

In the workshop dim,
Swift I sought for him.

In the corner caught
Was the one I sought;

Under the dark walls,
Dress’d in overalls.

“Little carpenter!”
“Do you want me, sir?”

“Yes, to steal a kiss!”
Not content with this,

I fondled his soft cheek:
He was very meek—

Sweet fourteen-year-old,
Neither shy nor bold.

“Let me kiss your lips!”
With my fingertips

I press’d his little hand,
All rough with clay and sand.

“Yes, sir!” So I kiss’d:
He did not resist.

“Now caress my hair!
“And smell the fragrance there!

“Nobody can see,
“If you cuddle me!

“I will be your love!”
“Oh my pretty dove!”

Winningly he smiled—
Simple cottage-child!

Little God made flesh!
Mystery ever fresh!

In dirty overalls,
Among the planes & awls!



R. H. Chubb



DICK AND TOM

DICK and Tom one holiday
In the watermeads did play.
Dick stript naked for a swim,
Tommy dress'd sat watching him.

'Mister, strip and bathe with me!'
Dick said. 'Tommy won't agree.'
So I stript, but the scapegrace
Ran off & taunted me to chase.

I chased him naked thro' the reed,
Thro' flags & rushes, blades & petals;
But Dicky wasn't paying heed
& tumbled in some stinging nettles.

'Boo-hoo!' he cried. 'Oh Mister, Mister!
'My belly's stung into a blister!
'I warn't a-lookin' wher I stept!'
Dick lifted up his voice and wept.

But Tommy didn't care a bit.
He whisper'd 'Silly little nit!
'Twas all his silly awk'ardice!
& smiled at me with pleasèd eyes.

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THE GOLDEN KINGDOM OF POETRY

a Prophecy for the Second bi-millennium after
the Birth of Jesus Christ

SEEK & YOU SHALL FIND
ASK & IT SHALL BE GIVEN UNTO YOU
KNOCK & IT SHALL BE OPEN'D UNTO YOU

THE following prophecy, foreshadowed 500 years ago by the Adept Radulphus Uranius,¹ was given thro' me, by the Angel Râph; who received it from the beaming Son of Love). *“And thou, Child, shalt be called the prophet of the highest, for thou shalt go before the face of the Lord to prepare his ways.”*

I

AT the close of the present epoch the continents will change shape. Earthquakes and waterspouts will herald the advent of the Divine Child, Ra-phaos. Then shall begin the Kingdom of Poetry on earth, with the return of the Age of Gold.

2

ALL blessèd & idyllic states of man exist from the poetic imagination. What is the beauty of Ancient Greece but the vision of Homer and Theocritus? What is the holiness of Palestine but the dream of the prophets of Israel? Where else does Merry England exist but in the magic invention of a Chaucer & a Shakespeare? All life is enchantment, & no true life can exist without the alchemy of the Holy Spirit. For the legendary figures of Charlemagne or Merlin or King Arthur and his knights are more real then the transient and shadowy puppets of history.

¹ Raoul Urayne of Malmesbury, the Writer's spiritual precursor.

IN Eternity imaginative dreams & poetic visions are visible states. With the coming of the Boy God Raphaos,^I foretold in the “Heavenly Cupid,” earth and heaven shall become as one.

For he is the Holy Ghost made flesh, spoken of by Jesus as the second coming; and his form is that of a naked manchild of 13 years, of celestial loveliness & wisdom & of great glory & power. He shall inaugurate the third divine dispensation.

[*Here a marginal drawing: two naked boys dancing, holding hands. Legends around them: Man-ia, the Baptist, the Divine. Gemini, or the wedding of the two Johns.*]

[*That rude little diagram again.*] THE Lilyflower, emblem of innocence. This is the mystery of the Manchild. It is a living symbol of deep & manifold significance. The gross shall not understand it. The upright line or Ray lies embedded *betwixt* the twin caressing curves.^{II} (There is embrace *without* penetration). The Holy Spirit bridges or unites the right cheek & the left.^{III}

Therefore I counsel you, O disciple of the Divine Child, not to let your desire rest in ultimates. But always behind the ultimates see the celestial correspondence^{IV} & abide in it. Cast off the flesh, & unite yourself with the Spirit.^V Nevertheless remember that the battle is waged about the body. (For “the body is the Lord’s & the Lord is the body’s”—“Where the *Body* is, there shall the Eagles be gather’d together”). And out of its roots your lily shall unfold its loveliness.

^I The indwelling Christ-child, who is hereafter to become outwardly manifested: (his foreskin is whole).

^{II} semicircles

^{III} viz:—love & wisdom

^{IV} see “Hymn to Him”

^V see “Dick & Tom”

NAKED manchildren,^I spiritually seen, are manifested embodiments of eternal imaginative states. They are the Rays of Ra-phaos the divine Sun. (Boys are sunbeams; whereas girl children are moonbeams, being reflex & emanative and finally absorb'd into the sun). The flesh of the boy-angels of the highest heaven is fed from the milk of MAI and the honey of I AM. These cherubs or cupids are forms of delight, of sparkling sportive life,^{II} of imaginative dreams, of wisdom & celestial intelligence; but above all they are loves. They^{III} are embraced interiorly by the poetic genius, & outwardly in the body; for imagination is flesh; & true man is consciousness, not matter.

IN its highest aspect, the embrace of the beloved by his lover is the nuptial caress of the boy Jesus^{IV} with God his heavenly bridegroom. And out of that union (which is the Holy Ghost) is begotten the flesh^V of Ra-phaos.

^I If these were silent, the very stones would cry out.

^{II} I AM come that ye may have life & have it more abundantly. (v. Paracelsus Prognostications, Fig. 31)

^{III} viz:—interpenetrating intelligences or heavenly spheres, exteriorly perceived as cupids.

^{IV} Q. dual sex?

^V Q. neuter sex?

THIS flesh of Raphaos is the eternal substance of the paradisal heaven & earth. The collective shape of the angelic universe is that of a naked manchild^I without blemish or circumcision. It appears as such to the eye of God, just as if his own image were reflected back to him in a perfect chrystal mirror. This spiritual mirror^{II} is called Mai, and is fabricated out of the essence of the divine Motherhood, the pure immaculate Virgin. For God is our Father & our Mother both—I AM, as to his Fatherhood, & MAI, as to the Motherhood.

Therefore, in the mortal Creation (which is the dark reverse-side of the mirror of May), man is the creative one, or spirit; whilst woman^{III} is the ground and medium of creation, or soul.

And the neuter-sex or boy arises out of their conjunction; and he is different from either of his parents; altho' embracing the best essences of both; just as out of the combustion of two chemical substances, an entirely new substance may be projected. The parents are ephemeral, & expend themselves in the act of procreation; whereas the product or offspring is everlasting, being a race of sexless male adolescents^{IV} or "masculine virgins"—to wit, boy-angels, heavenly cupids or cherubs. (See the "ELUCIDATION," on the last page of my book *Water Cherubs*). N.B. The divine Maternity is prognosticated by Eliza Anna (Luke i 41 and ii 36).

^I the EROS of Apuleius' fable, &c.

^{II} MirIAM, materia (i.e. mother-substance of the universe)

^{III} Of her final apotheosis or Assumption on May day, it is written "& there shall be no more sea" (Marĕ [*here the little circumflex opening upwards is exaggerated*]).—That is, when the body & soul become spiritualized, a separate female sex will disappear.

^{IV} the "little ones" of Jesus' parables—their form, upright & rounded, symbolizes truthfulness & affection. When they come unto ME they receive immortality.

EUREKA! My words are wing'd. I speak mystically of the re-birth of the human spirit out of the convulsions of the present world anarchy & chaos. I can therefore only be understood by the initiated, i.e. those who are enlightened by the Holy Ghost & so provided with a key to my writings. (You must be able to extract sermons from *stones*).¹ Verily the dawn of Raphaos is at hand. And the signs of the times show it. The Prognostications of Paracelsus relate to the present era. Miraculously they are fulfilling themselves before our very eyes! The kingdom of Ahriman is being split in halves. Behold, the mystery of the third Incarnation unfolds! The blooming YOUTH emerges triumphant jubilant & free with outspread arms & flaming hair into the beamy dawn of the eternal SUN!

¹ To prove your stone, cleanse it well with aqua fortis

ENVOY

3rd AVATAR—A RIDDLE

I, Raph, who wrote this, am the pen of the spirit. I was not born of my parents, nor is my outward form derived from them. My flesh remains the same & changeless from all eternity. I am a bright immortal naked youth of the race of those^I first made in the image of the King. Out of the imaginations of my parents I wove^{II} a fleshly tent, to suit my purposes. With the materials at my disposal, I fashion'd it as close to my true form as I was able. But hereditary blemishes^{III} marr'd the perfection of my work. All that I have I brought with me into the world. *You* reincarnate in the flesh again & again in diverse personalities & forms of sex. *I* come but once.

^I Angel juveniles—not mortal children, whose beauty of form & innocence of spirit may cover a multitude of soul blemishes & defects.

^{II} The maternal loom—Waltham St Le in Berkshire

^{III} Imperfection of the mortal clay as a medium of the spirit

TO the Genius of the year 2000, wherein the Red Cross Knight of England shall vanquish once & for all the fiery Worm of Materiality, this Book of the Holy Child Divine is addrest & dedicated.

[Of the binding—the *black* is for the holy unfathomable Darkness; the *white* is for the Virgin Light; the *gold* is for the arrowy Will, which is the Manchild.]

[Here a little drawing of an acorn, labelled: δρυς]

Printed by the Author on a hand lithographic press.
Fair Oak Cottage, Ashford Hill, near Newbury, Berkshire,
England

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